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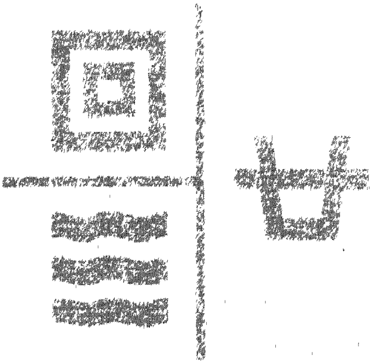

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Harry Levin

COMPARING THE LITERATURE*

Called upon to hold forth in a general way on matters of professional concern, to extend shop-talk into ritual, one seeks to muster the support of a text. My lack of assurance may be gauged from the fact that, for the present occasion, I have armed myself with two texts. Unfortunately, neither of them carries any real authority. Both of them have been passed on to me, out of the air, through hearsay. One was the most casual and cavalier of passing remarks; the other violates the privacy of a total stranger's dreams. What they illustrate, if anything, is the extent to which the repute of our discipline has, or has not, sunk into the collective subconsciousness. My first text has been transmitted through the good offices of a colleague, whom I shall not embarrass by naming here. He enjoyed the precarious privilege of being introduced to Dylan Thomas, during one of that gifted poet's tours of American campuses. As soon as Thomas learned that my informant was—like most of us—a professor of comparative literature, he asked: "What do you compare it with?" And in his inimitable, uninhibited, and explosive manner, he went on to offer a monosyllabic suggestion, which we could not permit ourselves to entertain.

What, then, do we compare it with? With no other mode of human expression, inasmuch as we start from the awareness that literature is quite incomparable. The repeated attempt to compare it with religion has not thrown much light upon either subject. Invidious comparisons between literature and science bog down into sterile academic controversies, such as the British argument over two cultures. Analogies with the visual arts make for pleasant conversation, but so far they have scarcely risen above the verbal plane. This is not to deny the important relations that literature has with art, with science, with religion, with all of man's institutions and artifacts, nor to rule out their frequent relevance in our studies. It is merely to affirm that our subject-matter, in its basic autonomy, is beyond compare. As Hamlet might say, its semblable is its mirror; in other words, it can only be compared with itself. Every work of literature tends, if I may risk the qualification, to be more or less unique. Since it must share certain characteristics with other works, we must approach it in the relative—that is to say, the comparative—degree. To believe in absolute uniqueness is, like Benedetto Croce, to forbid comparison and hence to inhibit criticism.

"La littérature comparée n'est pas la comparison littéraire," wrote Jean-Marie Carré. Those of us who remember his charm, his courage, and his courtesy may regret that he felt constrained to fight a rear-guard action for a national conception of literary history which relegated comparative literature to a kind of extraterritorial supplement. Since the act of comparison is central to the critical process, why should we—of all people—tie our own hands? A non-comparing comparatist might be compared with a violinist who disdains to use a bow and thereby limits his performances to a sequence of *pizzicati.* Our traditional exemplar is the anatomist, who understands the forms and functions of a given body by implicitly comparing it with innumerable other organisms. Similar comparisons have taught us all we know about the evolution of genres and the norms of literary technique. Without them we could reach no value judgments; we could spot no trends nor trace developments; we could not tell a masterpiece from journeywork. Nor should we forget that the ultimate comparison, as Dylan Thomas may have been obscurely hinting, measures literature against life itself, authenticating the one while enhancing the other.

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* Presidential Address delivered at the third Triennial Meeting of the American Comparative Literature Association on the campus of Indiana University, April 19, 1968.

But I see that I am preaching to the converted. This, of course, is part of our organizational liturgy. We attend these meetings in order to be confirmed in our faith and strengthened in our zeal, so that we may withstand the suspicion—if not the opposition—of departments less enlightened than ours, when we return on the morrow to our respective universities. I hope that I make no breach in our common cause if, along with loyalties, I voice a few misgivings. My second text is based on one of those mythical anecdotes which the protagonist is the last person to hear. Several years ago, I have been told, the wife of a graduate student dreamed that they were awakened late at night by the sound of a truck and a knocking at the door. Her husband arose and went downstairs to find out what was happening. Standing there were two men in overalls, who turned out on further inspection to be Renato Poggioli and myself. The student reacted with that *savoir-faire* which is always so happy a feature of dreams. He simply remounted the stairs and reported to his wife: "The men are here to compare the literature." How she responded, or what she thought it meant, she could not recall. Her waking dream has yet to meet its Joseph, and I do not presume to venture any interpretation.

It is an axiom, and it should be a law, that no one is responsible for the role he may happen to play in someone else's dream-work. Nonetheless I feel highly honored that, even in so tenuous a figment of local mythology, I should be so closely and vigorously identified with my field and with my friend. There cannot be many native Americans of my generation who can claim, as our students now happily can, to have taken a doctorate or to have had much graduate training in comparative literature as such. I cannot, and by this time I have chaired so many examinations which I might have had difficulty in passing that I hardly blush in making the admission. How did one ever get into this association? Somewhat autodidactically. If you started amid the classics and found yourself straying after the strange gods of modernity, if the circumstances of education gave you some exposure to life abroad, if you had a naturalized parent—or, better still, a spouse—with a constant recollection of other worlds, if more of your apprenticeship was served in freelancing for critical journals than in fulfilling the doctoral requirements of an English department, then pure luck had set you on the path and pointed out the destination.

In contrast to this desultory formation, my collaborator had the fullest and deepest vocation for comparative literature that I have been privileged to witness at first hand. Poggioli was a poet and critic as well as a scholar, and to the very end of his tragically shortened career he continued to publish Italian translations from a dozen other languages. Trained as a Slavist in Italy and Czechoslovakia, he lectured on Romance languages in Poland and the United States before coming to Harvard in 1946. A Florentine, with cultural tradition as his birthright, he was an enthusiastic modernist in his esthetic, intellectual, and social sympathies; consequently his response to his adopted country was whole-hearted and well-rounded. From his polyglot experience he had gained a special insight into the dynamics of literary movements and the principles of artistic innovation, which he formulated in his last completed book, *The Theory of the Avant-Garde.* An English translation by his former pupil Gerald Fitzgerald, which has recently been published, will increase his humane and vitalizing influence among American comparatists. Significantly, the volume is dedicated to four fellow-scholars from Europe who hold their professorships in America: Herbert Dieckmann, Erich Heller, Henri Peyre, and René Wellek.

In my private dream-vision the figure who stands at the side of Renato Poggioli, comparing the literature, is not myself but Professor Wellek. Their strategic contributions have been as complementary as their differing temperaments: the Italian so intuitive and evocative, the Czech so thoroughgoing and systematic. Though I am no mystic, I am inclined to discern something providential in the coincidence that called Wellek to Yale in the year of Poggioli's arrival at Harvard, both to chairs combining Slavic with comparative literature. It seems clear enough, some twenty years afterward, that their synonymous Christian names portended a renascence. Others, arriving from other countries and settling at other universities, have contributed vitally to that rebirth. My point is that so large a proportion of those who brought it about were expatriates, propelled hitherward—to our eternal benefit—by the great political dispersion of the nineteen-thirties. Consider the editorial board of the journal *Comparative Literature,* currently in its twentieth year. Our editor, Chandler Beall, has been a pioneer among Americans; so has the Swiss-born associate editor, Werner Friederich. Three of the five advisory editors, active from the beginning, are emigrés: Helmut Hatzfeld, Victor Lange, and again René Wellek.

Such an undertaking as this—or, more recently, Indiana's *Yearbook* or Illinois' *Comparative Literature Studies*—could not have been sustained at a previous period. *The Journal of Comparative Literature* sponsored by Columbia University, which deserved a friendlier welcome than Croce vouchsafed it, did not last beyond its year of inception, 1903. Columbia had established the first American department of comparative literature in 1899. Harvard, which had already been offering courses for several years, did not offer degrees until 1906. It salves its institutional vanity by recalling that Columbia's first professor, G. E. Woodberry, was a Harvard alumnus. His pupil and colleague, J. E. Spingarn, had emerged as America's most promising comparatist when, for personal reasons, he resigned and retired from academic life. Comparative literature at Columbia, to its disadvantage and our loss, was subsequently annexed by the English department. In recognizing those quantitative and qualitative changes which have given new impetus to our subject during the post-war period, while signalizing that transatlantic reversal which has Americanized so brilliant a group of European intellectuals, we do not want to overlook the full half-century of earlier development or to underrate the effort and foresight of our indigenous predecessors.

Looking farther backward, we could note precedents for the practice of comparative literature *avant la lettre.* Before there were professors of English or the separate modern tongues, a cultivated man of letters like James Russell Lowell could lecture on *belles lettres*, moving with ease from Dante and Cervantes to Chaucer and the Elizabethans. The ancient pedagogical tradition of rhetoric would develop, with Lane Cooper at Cornell, into what he persisted in calling "the comparative study of literature." Within the philological departments—Germanic, Romanic—the related clusters of required languages furnished a basis for comparative studies, howbeit pedestrian. One could never be a medievalist without first becoming a comparatist. As for the classicists, they were at home in the double realm of Greco-Roman cross-reference, and some of them were curious about the continuing impact of the ancients. From his stylistic analyses of Homer's formulas, Milman Parry was led to investigate the parallels afforded by oral poetry, and to clinch his demonstration by collecting the repertory of the Serbian bards. His theory of epic composition, together with the supporting field-work, must stand among the few humanistic researches of our day that have gained the sort of recognition accorded to a scientific discovery.

It was my good fortune to encounter Milman Parry as a freshman instructor, and to be in fairly close touch with him through his all too brief remaining lustrum. The incisive impression that he left—the measured speech, the adventurous thought, the Parisianized tastes, the Californian energies—has proved ineradicable. I think of him whenever I really try to grasp the fundamentals of literature: what it is made of, how it works, the part it plays in men's lives. Though I also studied with Irving Babbitt, and have tried to express my admiration for him elsewhere, I never counted myself among his numerous disciples. If he succeeded more fully than any American before him in animating and projecting our discipline, it was because he utilized comparative literature as a backdrop for moral drama. One might resist his doctrines, but one could not keep from being swept along by his panoramic sense of continuity, his encyclopedic skill at interrelating current ideas or issues with classical traditions and even the wisdom of the East. Those to whom the names of certain writers were no more than names saw no more than name-dropping in his majestic roll-calls. It took a textual knowledge approaching his own to verify his juxtapositions and linkages.

Men like Babbitt and Spingarn functioned both as critics and as comparatists at a time when scholars in the more restricted literary fields cultivated history at the expense of criticism. As late as 1935 R. S. Crane, while crossing from the one domain to the other, declared that the two were mutually exclusive. To look upon them so often as coextensive has been a distinctively American attitude toward comparative literature. European comparatists, at least until lately, have been more strictly historical in their purview. I hesitate to draw these hemispheric distinctions because I firmly believe in the ecumenical principle defended by Cornelis de Deugd in his Dutch brochure, *De Eenheid van het Comparatisme:* the unity of comparative literature. One of our underlying assumptions, surely, has been the transcendence of nationalism. To speak of an American school seems especially short-sighted, when so many of our leading lights are of European origin. But we may observe that this continent has provided them with a much wider prospect than they might ever have attained in their fatherlands. The ethnic precondition of our culture, the very fact that here they mix with colleagues of different provenance, makes for a cross-fertilization of minds. Our objective is not a national school but an international perspective.

Smaller nations, whose languages are not widely spoken, enjoy the compensating advantage of multilingualism. Georg Brandes lamented that most of his readers could not read him in the original Danish; on the other hand, his command of foreign literatures made him the most cosmopolitan of critics. It is no accident that Switzerland and Alsace-Lorraine have produced comparatists, who in turn concentrated their pioneering endeavors on Franco-German relations, largely within the romantic epoch. As these areas have been staked and charted, the emphasis has been shifting culturally toward the Slavic regions and historically to other periods. An imperial culture like that of Great Britain, having imposed its language on tributary lands, has been less receptive to rival cultures. At any rate, the British have been slow to display an interest in comparative literature—though some of them, like H. M. Chadwick, W. P. Ker, and Sir Maurice Bowra, have discreetly practiced it under more conventional rubrics. The United States, although predominantly English-speaking, has been in a rather different position. Its colonial past, its continental isolation, its continuous series of emigrations, not to mention the restlessness of its writers contemplating the American scene, have conditioned it to look outward, eastward toward Europe.

If our tendency has been centrifugal, France has unwaveringly tended in a centripetal direction. So many foreign roads have led to Paris, whence they have carried back the thriving exports of language and culture. It is not altogether surprising that the *comparatiste* has sometimes confused his task with that of the *douanier.* The French, on their side, have taken considerable interest in other lands, the kind of interest Athenians took in barbarians, and have augmented their lore with exotic tales which their travelers, like Herodotus, bring home. Their consciousness of living at the center of western civilization, by and large, has been justified by the course of events. More than any other people, they have set the pace, coined the terms, and framed the patterns for literary history. It seems logical that France should have been the birthplace, and for long intervals the chief sustainer, of comparative literature. That is one of the many intellectual debts to her which the rest of the world should gratefully acknowledge. It seems natural, too, that her scholars and critics should be centrally preoccupied with her own literature, and that her concern for other literatures should be regulated by their degree of relationship to the matter of France.

During the era of *l'entre-deux guerres,* when the intellectuals of all nations gravitated toward their second fatherland and Paris was the capital of the arts and of ideas, foreign students of the humanities were finding a congenial haven in the Institut de Littérature Comparée at the Sorbonne, founded and directed by Fernand Baldensperger. Understandably, their studies were likely to focus upon some point of contact between French literature and their own. Now, when Leon Edel wanted to work on whom but Henry James, he got no encouragement from American graduate schools—how long ago it all seems! Ultimately he was to write his two path-breaking theses under the first French professor of American literature, Charles Cestre. But, when Edel arrived at the University of Paris, he had naturally begun by consulting Baldensperger. The latter, though by no means unsympathetic, explained that it was too late; the topic had just been covered. Whereupon he exhibited the thesis of Marie-Reine Garnier, *Henry James et la France.* That conjunction has indeed proved a fruitful one, to which Professor Edel has added further nuances. It is a pity that so small a number of writers lend themselves as generously as James to the automatic application of Baldensperger's formula.

Much later, when I was teaching for a term at the Sorbonne, I was given a glimpse of the medallion's other side. A student of comparative literature came to consult me in some bewilderment over the thesis topic assigned to him: André Gide and America. Since Gide had never visited the United States and had touched but marginally upon its literature, it would seem that this was expected to be a study in reception and influence. Unluckily for the candidate, the American reaction had been relatively slight and sporadic, so that it could barely have furnished the literary material for a short critical essay. The presumption behind such assignments, unchecked against the facts at the receiving end, is that somehow every distinguished French author must have had a substantial *fortune* in every country, worth investigating in detail. The value of the investigation is likewise thrown in doubt when the merits of the *récepteur* are appreciably inferior to those of the *émetteur:* for example, the influence of Flaubert on Lafcadio Hearn. The Francocentric approach was reduced to absurdity in the little manual of M. F. Guyard, where an appended table indicates what claims have been staked out and what unclaimed spheres of influence await the enterprising prospector.

The method is easily transferred to other bases of operation. As Jan Brandt Corstius puts it, in the latest *Introduction to the Comparative Study of Literature,* "the number of books dealing with author X in country Y is legion." In their concurrent handbook, *La Littérature comparée,* Claude Pichois and A. M. Rousseau use exactly the same formulation: *"la formule X et Y."* This seems well suited to that algebraic spirit which presided over us for too long. We trust that it is being supplanted by an *esprit de finesse.* However, we must be grateful to Baldensperger for pulling things together at the right time and place, for imposing concreteness on a subject which had theretofore been too diffuse. I have stressed his positive contribution in a memoir for the Harvard faculty, to which he belonged for six years; I owe him personal gratitude for having first encouraged me to teach a course in comparative literature. Perhaps he is best understood as a scholarly contemporary of Romain Rolland and Jean Giraudoux, who shared their good intentions with regard to frontiers, notably the Rhine. Academically, it could be argued that the chauvinism and provincialism of the other literary departments warranted the emergence of comparative literature as a border discipline, *Grenzwissenschaft.*

The trouble was that it spent too much of its energy patrolling those borders rather than crossing them; it paid the most attention to such writers as happened to travel most, intermediaries rather than innovators; and, by that reckoning, its greatest genius appeared to be Madame de Staël. Paul Hazard, primarily a literary historian of France, or Marcel Bataillon, mainly a Hispanist, could highlight a French or Spanish foreground against a comparative background. Baldensperger, committed to the professionalism of the arch-comparatist, was less interested in literature itself than in its *"orientations étrangères."* He could enliven matters with topical innuendos—as when, during the scandal of Edward VIII's abdication, Baldensperger addressed the Alliance Française on *"Une Amie du Roi d'Angleterre,"* a French mistress of Charles II. When his collaborator, Paul Van Tieghem, relinquished these particularities to compile a historical conspectus of European and American literatures, it had no standing in *littérature comparée;* it was presented under the more synthetic category of *littérature générale.* Alas for such well-meaning internationalism! The first edition of the book, which came out during the German occupation of Paris, was not permitted to recognize the existence of either Heinrich Heine or Thomas Mann.

Van Tieghem's publishers have replaced his introductory guide of 1931 with that of Messrs. Pichois and Rousseau. To compare the comparative, across a span of thirty-six years, is to mark increases in both flexibility and breadth. Francocentricity seems to have been chastened and modified. Not unnaturally, the authors dwell on the early "conquêtes" of the French movement; but they also handsomely concede that American comparatism, "sur bien des points désormais, a plus de leçons à donner qu'à recevoir." If the viewpoint seems eclectic, so much the better; there has been too much single-mindedness in what should be a many-minded enterprise; all procedures genuinely illuminating the object should be relevant to it, and consequently to us. Messrs. Pichois and Rousseau begin conventionally enough, with sources and influences and the old-fashioned mechanics of exchange. Quickly they pass on to the history of ideas, the significance of themes, and a catch-all dignified by the catchword of structuralism. I confess I feel somewhat like Monsieur Jourdain at his lessons when I see my own name listed in flattering company under the heading: "*Phénoménologie de la transposition littéraire.*" Yet, apart from such unaccountable aberrations, the volume has an open-ended quality which invites a resurgence for French comparative literature.

That would be an exhilarating change; for, if we scan the whole field candidly, we find ourselves looking in vain for a major work from France since 1937, the year that witnessed the publication of Albert Béguin's *L'Ame romantique et le rêve* as well as Marcel Bataillon's *Erasme en Espagne.* René Etiemble has evidently been rearing a monument of some kind in his *Le Mythe de Rimbaud.* But this is *Überlieferungsgeschichte,* anticlerical hagiography, an exhaustive and exhausting study in misconception. The author himself calls it "sociologie religieuse," documents it to the point of obsession or parody, and admits that it rarely touches upon comparative literature. Little of what is written in France today, "sous le titre officiel de littérature comparée," satisfies the canons set forth in the pamphlet he issued upon his accession to a chair at Paris, *Comparaison n'est pas raison.* He is a cantankerous, if ardent, internationalist, who is not above resorting to *franglais* when he refers to *les yanquis.* But he has taken shrewd cognizance of professional discussions both east and west of France. American readers have no reason to be surprised at his recommendations, insofar as these involve thematology, imagery, translation, and poetics. What may surprise us is that such approaches have found a podium at the Sorbonne.

The most striking aspect of M. Etiemble's platform is its far-flung cosmopolitanism. There are so many nations in the world whose literature is still to be compared. Our discipline will not have completely realized its potentialities or objectives until its network has embraced them all. Meanwhile we do everything we can to establish programs of cooperation with the small and highly qualified band of available experts on non-occidental literatures, such as the conferences held at Indiana University. The usual links, the intercultural borrowings, the reciprocal images and mirages, though interesting, are often disappointingly sparse and superficial. The exciting challenge of this gambit is precisely that it opens up an unconnected sphere of comparison. Though the domain of the occidental comparatist is very broad and incomparably rich, it is necessarily circumscribed; it remains, for better and worse, what Professor Brandt Corstius—in his modest and sensible guide—terms "a community of literatures." Its elements, however varied, are the related products of cultural and linguistic diffusion, and are influenced by one another indirectly if not directly. Whereas a literature of totally disparate origin offers us a body of forms and themes to compare, in the most far-reaching sense, with our own. If we learn what the Noh play has in common with Greek tragedy, we can generalize about organic processes.

We cannot but agree with M. Etiemble that it would be valuable for any European comparatist to become acquainted with a non-European language. But to insist upon this as a requirement is a counsel of perfection—as he must certainly realize, if his interest in China has brought him into contact with Sinologues, who regard an acquaintance with Chinese literature as an exacting life-work in itself. More practical is his recommendation for fostering such contacts and helping to develop Asiatic comparatists. Yet, though I am pleased to learn that South Korea now has a Society for Comparative Literature, I do not feel culturally deprived because of my inability to read its transactions. I do feel some concern lest, in undiscriminating sympathy for unfamiliar cultures, we relax the requirements for European comparative literature, succumbing to our occupational hazard and spreading ourselves too thin. What shall it profit our students to gain Swahili and have no Latin? It would be parochial to revert to the ethnocentric stance of Tennyson: "Better fifty years of Europe than a cycle of Cathay." But it is only prudent to recollect, with due respect for Asia and Africa, the epigraph from Marvell that the late Erich Auerbach placed on the title page of his *Mimesis:* "Had we but world enough and time . . ." Let us make sure that we do justice to those parts of the world of letters which definitely lie within our range.

M. Etiemble's subtitle, *Crise de la littérature comparée*, echoes the title of Professor Wellek's challenging communication to the international congress at Chapel Hill in 1958, an occasion which may be said to have dramatized America's coming-of-age in comparative literature. Professor Wellek used it to criticize the cumbersome and restrictive methodology associated with Baldensperger and Carré—both of whom, as it happened, died that year. Most of the older comparatists everywhere, including the United States, had employed that methodology, usually with less distinction than its exponents at the Sorbonne. Nevertheless the critique was viewed, in certain quarters, as an attack against a *ci-devant* French school and a manifesto on behalf of a *soi-disant* American school. It would be not only ironic but tragic, if a movement aimed at uniting the hemispheres should end by breeding opposition between them. We already live with too many social and political crises. The crisis in comparative literature, far from being a Franco-American conflict along nationalistic lines, has been a methodological issue between two generations—and, as such, a manifestation of growth. A decade of discussion has brought out signs of a realignment in France, which parallels some of the shifts that we have been undertaking. Our problems are the same, and we must continue as partners in seeking solutions.

Yet I sadly suspect that we have not heard the last of such divisive talk about two schools, or of attempts to tar us on into controversy with the French. Some of our Japanese colleagues have been misled into volunteering as our allies. Henri Peyre, who is a living symbol of Franco-American concord, has described the outlook of the comparatist as supranational. His irenic description has been angrily attacked by Irina Neupokoeva, a Russian delegate to the conference on comparative literature called by the Hungarian Academy of Sciences in 1962. Since the Americans—who were not represented at Budapest—had been singled out as a school, this polemical lady, seizing the tactical opportunity, went on to inveigh against them. She even went so far as to defend the obsolescent standpoint of Guyard. What is known as comparativism in Russia had been officially frowned on, like cosmopolitanism or formalism or other germane points of view. In moving half-way toward comparative literature, the Russians have not given up their commitment to nationalism or, at any rate, to Pan-Slavism, Anti-Westernism, and propaganda. Madame Neupokoeva is involved in a Soviet history of world literature, the Russocentric principles of which she has expounded in a discourse before the International Comparative Literature Association at Belgrade in 1967.

Some of the hostility of the Marxists toward ourselves seems to derive from an oversimplified impression of New Criticism, which they take to be anti-historical. A first-hand look at our critical output should assure them that historicism is still preponderant, and that some of us pay serious attention to sociology, to ideology, indeed to Marxism. We try to locate our comparisons within the context of history. But Madame Neupokoeva, rejecting the term *comparative*, prefers to talk about "the study of the interconnection and interaction of literature." That is no more than literary history à la Guyard and Van Tieghem, with a shift in priorities to the Slavic and eastern spheres. For the process of comparison, so essential to any formal analysis, she would substitute a second type of history. It would be diachronic instead of synchronic; stated otherwise, instead of viewing simultaneous phenomena in chronological sequence, it would work from prearranged models of historical development applying to different periods in different countries. The prearrangement would, of course, be determined by Marxist doctrine. Methodologically, this is very like what she reprehends in the cultural typologies of Arnold Toynbee. Though she speaks pretentiously of science, the scientific method—being empirical rather than dogmatic—cannot operate within a closed system of ideas.

Marxist studies in literature seem to be taking a more flexible and pragmatic turn in Hungary, under István Sötér and his colleagues. Their approaches have an immediate bearing for us, since we have been invited to collaborate on a history of literature in European languages, an international project to be coordinated by the Literary Research Institute of the Hungarian Academy. Preliminary outlines have suggested ways of reducing the massive subject to manageable proportions by dividing it horizontally into movements and vertically into genres. This would have the effect of enclosing formal considerations within a historical checkerboard, a framework so discontinuous that it might discourage the tracing of forms and some of the comparative strategies. It is proposed to start *in medias res* with the romantic period, an area not immune from national self-consciousness. I shall be curiously watching what transpires when we arrive at the realistic movement—having gathered, to my discomfort at Belgrade, that our comrades from the Soviet Union still cling desperately to that unhistorical concept of socialist realism which they inherited from Gorki, Zhdanov, and Stalin. Scholarly cooperation which crosses ideological boundaries is a prospect we should like to further. But will our collaborators be asking us, as the Communists did last summer, to accept their ideological dogmas?

If we cannot begin by agreeing upon the definition of terms, we shall be building another Tower of Babel. On the *bureau* of the International Comparative Literature Association, I confess, there were moments when one felt like a member of the Security Council of the United Nations. Yet there should be hope for the long run, as well as intermittent frustration, in that analogy. Possibly we can derive some reassurance from the dictionary of terms now being compiled under the sponsorship of the I.C.L.A., which should put our critical usage on a solid semantic foundation. Such disjointed compilations can be more satisfactory than the diffusive syntheses of semi-anonymous teams; for, though our literary lexicons are palpably uneven, they contain many articles whose worth is guaranteed by the signature of the individual author. Comparative literature affords frequent occasions for teamwork, for the meeting of minds in dialectical interplay, albeit not in *Gleichschaltung*. But since it remains a humanistic pursuit—"La littérature comparée, c'est l'humanisme," says the emphatic M. Etiemble—its achievements must be those of individuals. The works to be compared must, in each case, be encompassed by an individual mind. Admittedly, *comparatist* is an awkward term; but it gains momentum when we use it to designate a Lukács, a Curtius, a Brandes, or a Croce in spite of himself.

I have deliberately cited examples of incontestable stature, standing at some temporal and geographical distance from ourselves. It may be that the conditions we face do not engender such polymaths. Yet an association of comparatists is not in its nonage, when its members have erected such monuments in the world of scholarship as the *Motif-Index of Folk-Literature, A History of Modern Criticism, A History of Literary Criticism in the Italian Renaissance*, or *The Singer of Tales*. Modern learning has not been free from distempers: would that we had a Bacon to diagnose them! Instead we have a William Arrowsmith, who has abandoned humanism for obscurantism, taken up the practice of anti-scholarship, and sought the plaudits of the philistines by indiscriminately denouncing the activities of his fellow humanists, in a rhetoric as loose as his own translations. Most of us are not less conscious than he of the pettifoggery that has too often trivialized research in the philological fields. We have reacted against it in our time, and have opposed it with constructive criticism at intermural gatherings of the profession. What is of greater importance, we have turned from the more specialized disciplines to comparative literature because of the possibilities for enlargement, integration, and revitalization that it holds out for the humanities.

That we first must set our house in order, that we have been rethinking our concepts and centering our focus—this is what I take to be the meaning of our so-called crisis. It has won us freedom to move forward in directions hitherto avoided or ignored. In the past comparatists were sometimes justly blamed for working at too far a remove from the esthetic object. Two preeminent *Romanisten* who spent their later careers in America, Leo Spitzer and Erich Auerbach, inevitably gravitated to comparative literature and brilliantly demonstrated the use it could make of the *explication de texte*. Their interpretations, so exemplary in their very differences, have done much to bridge the gap between stylistics and linguistics. That *rapprochement* should also help to sharpen the scrutiny of comparative metrics. Translation, which had long been taken for granted, has been rediscovered as a tool for bringing out stylistic and cultural traits. Poets have been bringing fresh inspiration to the translator's craft. Comparatists have a special responsibility for seeing that it is scrupulously practiced. In the recent instance of Mikhail Bulgakov's *Master and Margarita,* they should have decisively distinguished between the scrupulousness of Mirra Ginsburg's translation and the carelessness of Michael Glenny's, which showed up the reviewers who did not show it up.

The most common ground between history and criticism has been largely occupied by the history of criticism. More broadly, the history of ideas, the study of literature as a means of philosophic expression, has reoriented our understanding of guiding currents and artistic -isms. The method characterized by E. E. Stoll as "historical and comparative" has richly illuminated the changing forms and persisting conventions of drama. Though it is less readily applied to so polymorphous a genre as the novel, we have been consolidating and systematizing our insights into the techniques of narrative. Folklore, once excluded from the purlieus of polite literature, now seems to be its model, nay its matrix. The habit of fabulation may yield us a key to the processes of the imagination. Claude Lévi-Strauss envisages a progression, which we could illustrate, "du mythe au roman." If our quarterly critics have been promiscuous in their reducing of everything to myth, or too eagerly amateurish in tracking the symbol down to its tenebrous lair, then it is for the comparatist to propose and uphold higher standards of interpretation. New modes of critical thinking are daily pressing upon us, some of them wide in their external sweep, others seeking to probe internal depths. To comparative literature they offer an extension of outlook, in exchange for the methodological rigor they clearly require.

Under the somewhat confusing slogan of *Néo-critique,* these tendencies have been manifested in France, possibly by way of reaction against the *Paléo-critique* they attribute to the Sorbonne. Their key-word, *structure,* seems to borrow some of its currency from linguistics and anthropology. It may suggest, but does not promise, a morphology of literature; it is concerned, not with form, but with what used to be dismissed by formalists as content. *Stoffgeschichte,* which was all but dismissed from comparative literature, has been revived with thematics, and can look forward to a bright future. Taking *motifs, topoi,* or images as the distinctive components of imaginative structures, we can observe how they are put together or can differentiate the meanings they convey in varying contexts. The pitfall is the psychoanalytic temptation to indulge in subjective biography; the aim is an organic analysis of a writer's works and of the code whereby he communicates with us. To consider these potentialities is to recognize the obsolescence of instruments which have served their useful turn: in particular, the Baldensperger-Friederich bibliography. Though its listings can be updated indefinitely, its categories no longer cover the subject pertinently. Having taken all literature for our province, we need special bibliographies rather than an *omnium gatherum.*

Only the Recording Angel could be the perfect bibliographer; and if she registers our publications and actions, I fear she will notice a certain imbalance. We spend too much of our energy talking—as I am now—about comparative literature, and not enough of it comparing the literature. We have too many programs and not enough performances, too many drum-majors and not enough instrumentalists, too many people telling us how to do things they have never done. We put too much stress on setting up, or knocking down, apparatus. We debate endlessly over such purely schematic problems as periodization, while periods lie fallow, awaiting investigation. Hours that might better be devoted to reading and contemplation are expended, like this one, at meetings and conferences. In short, the substance of our common pursuit is jeopardized by an overemphasis on organization and methodology. I shall be sorry if my candor sounds like disregard for much necessary effort. I am aware that new departures have to be organized, and that sound results cannot be achieved without discussing methods. A discipline still working out its relations with more established disciplines will normally engage in critiques and self-criticism. It will take on the aspect of a cause, enlist revivalistic sentiments, announce itself with heraldic fanfares, and promote its interests with self-advertisement.

All of this is wholly understandable. Furthermore, the nature of our subject is excursive and gregarious; it stimulates us to travel and to forgather; and we should be ungracious if we shied away from the kind of social and intellectual exchanges that have been arranged so auspiciously here. Yet Messrs. Pichois and Rousseau, in speaking of congresses, hold out an epigrammatic warning, together with an etymological pun: "Se faire carrefour . . . ne va pas sans une certaine trivialité." If comparatists would resist the danger of becoming organization men, they must realize that they are well past the organizing stage, and must cease to preoccupy themselves with the trivia of Paracomparatism. I am not even sure that we should be congratulating ourselves upon the growth of the American Comparative Literature Association. After all, we are not the Rotary International. Our colleges and universities, which Thorstein Veblen likened to department stores, compete with one another by installing new brands of popular goods. So it is with the current expansion of comparative literature. Whether an institution actually ought to have such a department unless it has a strong group of language departments, a number of thoroughly experienced scholars, and a large library—that was the question put to you by the report of our committee on professional standards three years ago.

It is doubtful whether our recommendations are being consistently followed, and we have no authority to enforce them beyond an appeal to good will and common sense. Again at the risk of playing the spoilsport, I doubt whether the exfoliation of periodicals is a sign of progress in itself. The Hegelian maxim could prove to be applicable in reverse: an increase of quantity could mean a decrease in quality. If comparative literature promises any advance beyond the neighboring disciplines, that is because it is more demanding than they are; it presupposes more preparation than they do; and to dilute its demands would endanger its essence. Its practitioners must continue to be specially qualified and, what is more, to have a sense of vocation. One hesitates to broach the mere notion of an élite, in a democracy where the worst are so full of passionate intensity. The precedent of Henry Adams is not altogether encouraging, since—despite his considerable accomplishment—he assessed his scholarly career as a failure. And yet he handed on a timely precept to us, in his *Education,* when he entitled the final chapter *"Nunc age."* After all the preliminaries, the propaedeutics, the estimates, the surveys, and the self-questionings, after reassessing the state of our union, the comparatist should advise himself: *"Nunc age."* Now proceed: compare the literature.

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OVERTURES TO WILDE'S SALOME

Salome, after having danced before the imaginations of European painters and sculptors for a thousand years, in the nineteenth century turned her beguilements to literature. Heine, Flaubert, Mallarmé, Huysmans, Laforgue and Wilde became her suitors. Jaded by exaltations of nature and of humanism, they inspected with something like relief a Biblical image of the *un*natural. Mario Praz, bluff, and skeptical of Salome's allurements, seeks to limit them by arguing that she became the type of no more than the *femme fatale.* By type he means, he says, something "like a neuralgic area. Some chronic ailment has created a zone of weakened resistance, and whenever an analogous phenomenon makes itself felt, it immediately confines itself to this predisposed area, until the process becomes a matter of mechanical monotony."[1] But like most medical metaphors, this one doesn't apply easily to the arts, where repetition of subject is not a certain contra-indication to achievement. Most of these writers were conspicuous for their originality, and if they embraced so familiar a character from Biblical history, it was to accomplish effects they intended to make distinctive. As there are many Iseults, many Marys, so there were many Salomes, without monotony.

The fact that Wilde's *Salome* is a play, and a completed one, distinguishes it from other versions and helps to make it more original than Mr. Praz would have us believe. Mallarmé was not merely flattering when he congratulated Wilde on the "definitive evocation" of Salome,[2] or when he took care to avoid seeming to copy Wilde when he returned to work on his own *Hérodiade.*[3] Wilde's simple sentences and repeated words may indeed owe something to Maeterlinck or even (as a contemporary critic suggested) to Ollendorff—the Berlitz of that age—but they have become so habitual in modern drama as to seem anticipatory rather than derivative. The extreme concentration upon a single episode which is like an image, with a synchronized moon changing color from pale to blood-red in keeping with the action, and an atmosphere of frenzy framed in exotic chill, confirms Yeats's oblique acknowledgement that he had learned as much from Wilde as from the Noh drama for his dance plays.[4] A torpid tetrarch (three Herods telescoped into one) lusting yet inert, a prophet clamoring from a well below the floorboards, are more congenial figures now that Beckett has accustomed us to paralysis, senile drivelling, voices from ashcans, and general thwart.

Mr. Praz, quick to deny Wilde any novelty, insists that the play's culminating moment, when Salome kisses the severed head of Iokanaan, is borrowed from Heine's *Atta Troll*.[5] But in Heine's version kissing the head is a punishment after Herodias's death, not a *divertissement* before it, and the tone of caricature is quite unlike that of perverted horror which Wilde evokes. If some source has to be found—and it always has—I offer tentatively a dramatic poem called *Salome* published in Cambridge, Massachusetts, in 1862, by a young Harvard graduate named J. C. Heywood,[6] and subsequently republished during the 1880s in London in the form of a trilogy. I have to admit that in Heywood as in Heine, it is Herodias, not Salome, who kisses the head, but at least she does so while still alive, and in a sufficiently grisly way. Wilde knew one part of Heywood's trilogy—he reviewed it in 1888, three years before writing his own play[7]—and he may well have glanced at the other parts. Still, he isn't really dependent on Heywood either, since he exchanges mother for daughter and, unlike Heywood, makes this monstrous kissing the play's climax.*

To read Heywood or other writers about Salome is to come to a greater admiration for Wilde's ingenuity. The general problem that I want to inquire into is what the play probably meant to Wilde and how he came to write it. Villainous women were not his usual subject, and even if they had been, there were others besides Salome he could have chosen. The reservoir of villainous women is always brimming. The choice of Salome would seem to inhere in her special relationship to John the Baptist and Herod. The sources offer little help in understanding this, and we have to turn to what might be called praeter-sources, elements which so pervaded Wilde's imaginative life as to become presences. Such a presence Amadis was for Don Quixote, or Vergil for Dante. In pursuing these I will offer no *explication de texte*, but what may well appear a divagation; perhaps to give it critical standing I should pronounce it *divagation,* though I hope to persuade you of its clandestine relevance. It includes, at any rate, those fugitive associations, often subliminal, which swarm beneath the fixed surface of the work, and which are as pertinent as is that surface to any study of the author's mind.

It will be necessary, therefore, to retrace certain of Wilde's close relationships. If Rilke is right in finding a few moments in a writer's life to be initiatory, then such an initiatory experience took place when Wilde left Ireland for England. He later said that the two turning-points in his life occurred "when my father sent me to Oxford, and when society sent me to prison."[9] Wilde matriculated at Magdalen College, Oxford, on October 11, 1874, just before he was twenty. The two men he had most wanted to know at that time, he said, were Ruskin and Pater,[10] both, conveniently enough, installed at the same place. He managed to meet Ruskin within a month, and though he didn't meet Pater so quickly, during his first three months at Oxford he made the acquaintance of Pater's *Studies in the History of the Renaissance*,[11] which he soon called his "golden book,"[12] and subsequently referred to in a portentous phrase as "that book which has had such a strange influence over my life."[13]

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* According to E. Gomez Carrillo, a young Guatemalan writer who saw much of Wilde during the composition of the play, other details changed considerably in the planning, but the climax was always the same.[8]

Three weeks after Wilde arrived, Ruskin gave a series of lectures on Florentine painting. During one of them he proposed to his students that, instead of developing their bodies in pointless games, in learning "to leap and to row, to hit a ball with a bat,'"[14] they join him in improving the countryside. He proposed to turn a swampy lane near Ferry Hincksey into a flower-bordered country road. Such muscular effort would be ethical rather than narcissistic, medieval rather than classical.* Although Oscar Wilde found rising at dawn more difficult than most men, he overcame his languor for Ruskin's sake. He would later brag comically that he had had the distinction of being allowed to fill "Mr. Ruskin's especial wheelbarrow" and even of being instructed by the master himself in the mysteries of wheeling such an object from place to place. At the end of term Ruskin was off to Venice, and Wilde could again lie late abed, comfortable in the thought that, as he said, "there was a long mound of earth across that swamp which a lively imagination might fancy was a road."[15] The merely external signs of this noble enterprise soon sank from sight, but Wilde remembered it with affectionate respect, and his later insistence on functionalism in decoration and in women's dress, and on socialism based upon self-fulfillment in groups, were in the Ferry Hincksey tradition.

The road proved also to be the road to Ruskin. Wilde met his exalted foreman often during the ensuing years. In 1888, sending him a book, he summed up his feelings in this effusive tribute: "The dearest memories of my Oxford days are my walks and talks with you, and from you I learned nothing but what was good. How else could it be? There is in you something of prophet, of priest, and of poet, and to you the gods gave eloquence such as they have given to none other, so that your message might come to us with the fire of passion, and the marvel of music, making the deaf to hear, and the blind to see."[16] That (like this prose) the prophet had weaknesses, made him if anything more prophetlike. Wilde was as aware of Ruskin's weaknesses as of his virtues. His letter of November 28, 1879, by which time he had taken his Oxford degree, mentions that he and Ruskin were going that night to see Henry Irving play Shylock, following which he himself was going on to the Millais ball. "How odd it is," Wilde remarks.[17] The oddity lay not only in attending this particular play with the author of *The Stones of Venice*, but in proceeding afterwards to a ball which celebrated the marriage of John Everett Millais's daughter. Mrs. Millais had for six years been Mrs. Ruskin, and for three of those years Millais had been Ruskin's friend and protegé. The details of Ruskin's marriage and annulment were no doubt as well known at that time at Oxford by word of mouth as they have since become to us by dint of a dozen books. It was the fact that Ruskin and the Millaises did not speak to each other that obliged Wilde to leave Ruskin with Irving and proceed to the ball alone.

To call the Ruskin ambiance merely odd was Oxonian politeness. As soon as Ruskin was married, he explained to his wife that children would interfere with his work and impede necessary scholarly travel. Consummation might therefore wisely be deferred until later on, perhaps in six years' time when Effie would be twenty-five. Few of us here could claim an equal dedication to learning. In the meantime Effie need have no fear about the possible sinfulness of their restraint, since many early Christians lived in married celibacy all their lives. Effie tried to accommodate herself to this pedantic view, and Ruskin in turn was glad to oblige her on a lesser matter: that they go to live in Venice, since he was already planning to write a book about that city.

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* Pater, on the other hand, much preferred the activities of what he called in italics the palaestra.

In Venice, while Ruskin sketched, Effie survived her boredom by going about with one or another of their friends. Ruskin encouraged her, perhaps (as she afterwards implied) too much. If he accompanied her to dances and masked balls, he often left early without her, having arranged that some gentleman friend escort her home. If she returned at 1:30 in the morning, he duly notified his parents in England, at the same time adding that he was completely at rest about her fidelity.[18] Yet her obvious pleasure in pleasure, her flirtatiousness, her impatience with his studies, her delight in frivolity and late hours, struck Ruskin sometimes—however much he repudiated the outward thought—as forms of misconduct and disloyalty. He said as much later. That Effie wasn't sexually unfaithful to him didn't of course prevent Ruskin, any more than it prevented Othello before him, from considering her so, or from transposing her mental dissonance into larger, vaguer forms of betrayal.

The Stones of Venice will always stand primarily as a work of art criticism. But criticism, as Wilde said, is the only civilized form of autobiography,[19] and it is as a fragment—a large fragment—of Ruskin's autobiography that the book claims an added interest. In novels and poems we take for granted that some personal elements will be reflected, but in works of non-fiction we are more reluctant, and prefer to postulate an upper air of abstraction in which the dispassionate mind contemplates and orders materials that already have form and substance. Yet even the most impersonal of writers, Thucydides, writing about the fortunes of another city, shaped his events, as Cornford suggests, by preconceptions absorbed from Greek tragedy. Ruskin made no pretense of Thucydidean impersonality, and the influence of his reading of the Bible is manifest rather than latent. But some problems of his own life also were projected onto the Venetian scene. Rather than diminishing the book's value, they merge with its talent and add to its intensity.

It may be easier to be convinced that *The Stones of Venice* is in part autobiographical if we remember Ruskin's candid admission that *Sesame and Lilies*, a book he wrote a few years later, was a reflection of one particular experience. His preface expressly states that the section in it called "Lilies" was generated by his love for Rose La Touche. This love impelled him to idealize women, he says, even though "the chances of later life gave me opportunities of watching women in states of degradation and vindictiveness which opened to me the gloomiest secrets of Greek and Syrian tragedy. I have seen them betray their household charities to lust, their pledged love to devotion; I have seen mothers dutiful to their children, as Medea; and children dutiful to their parents, as the daughter of Herodias. . . ." His love for Rose La Touche also covertly leads him to quarrel in the book with pietism because Rose was that way inclined. *The Stones of Venice* deals less obviously, but with the same insistence, on the virtues and defects of the feminine character. As Ruskin remarks in *Sesame and Lilies*, "it has chanced to me, untowardly in some respects, fortunately in others (*because it enables me to read history more clearly*),* to see the utmost evil that is in women. . . ."[20] To Ruskin Venice is always *she* (to Mary McCarthy, invariably *it*), and the gender is not merely a form of speech but an image to be enforced in detail.

Accordingly Ruskin distinguishes two stages, with medieval Venice as virgin and Renaissance Venice as whore. The moment of transition is, apparently, the moment of copulation, and the moment of copulation is therefore (as in a familiar view of the Garden of Eden) the fall. When Ruskin describes the fallen state, he attributes to the city the very taste for masqued balls and merriment which he had ostentatiously tolerated in his wife. "She became in after times," he declares, "the revel of the earth, the masque of Italy: and *therefore* is she now desolate, but her glorious robe of gold and purple was given her when first she rose a vestal from the sea, not when she became drunk with the wine of her fornication."[21] At the end of the first volume he again asserts, "It was when she wore the ephod of the priest, not the motley of the masquer, that the fire fell upon her from heaven. . . ."[22] After that fire came another which changed the virgin city to its contrary: "Now Venice, as she was once the most religious, was in her fall the most corrupt, of European states; and as she was in her strength the centre of the pure currents of Christian architecture, so she is in her decline the source of the Renaissance. It was the originality and splendour of the Palaces of Vicenza and Venice which gave this school its eminence in the eyes of Europe; and the dying city, magnificent in her dissipation, and graceful in her follies, obtained wider worship in her decrepitude than in her youth, and sank from the midst of her admirers into her grave."[23] Ruskin cannot bring himself to sketch out "the steps of her final ruin. That ancient curse was upon her, the curse of the cities of the plain, 'pride, fulness of bread, and abundance of idleness.' By the inner burning of her own passions, as fatal as the fiery reign of Gomorrah, she was consumed from her place among the nations, and her ashes are choking the channels of the dead salt sea."[24] Just how passions should burn except inwardly may not be clear, especially since we can't suppose that Ruskin favored the translation of sensual thought into sensual action, but pride, gluttony, and sloth secure a more sinister confederate in the unnamable sin of lust, whose self-generated fire is contrasted with that fire which had earlier fallen on the city from heaven.

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* My italics.

Ruskin's stridency shows how much he had this problem at heart. In fact, consummation and defilement were irrevocably united for him, in his life as in his criticism. The Renaissance (a new term then but already favorable in its connotations)[25] was for him not a rebirth but a relapse. (In *De Profundis* Wilde accepted this view.) Ruskin's revulsion extended from coupling to begetting to having been begot. He had more trouble than most people in allowing that he was himself the product of his parents' intercourse. A small indication is to be found in an epitaph which he wrote for his mother (who already had an epitaph) long after her death, consecrating a memorial well, as he writes, "in memory of a maid's life as pure, and a mother's love as ceaseless. . . ."[26] In Ruskin's mind his mother had immaculately passed from maid to mother without ever becoming a wife.*

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* This singular epitaph may illuminate a point never adequately explained, why Ruskin dated the fall of Venice not only to an exact year, but to a specific day, May 8, 1418.[27] His own explanation is that this was the deathday of the aged Venetian military leader Carlo Zeno, and he makes his usual citation of Pierre Daru's *Histoire de la République de Venise* as his authority. But Daru doesn't give Zeno's death such consequence.[28] Ruskin might more easily, and more consistently with his own views, have taken the year 1423, when the old Doge Tommaso Mocenigo died and the new Doge, Foscari, began his less glorious rule. He is alone among writers on Venice in attaching this significance to Zeno's deathday, and in view of his known penchant for numerology the date invites attention. If Ruskin had been born exactly four hundred years after this date, in 1818, rather than in 1819, the choice might seem related to his theatrical self-laceration, as if to regret he had ever been born. But his terrors were for intercourse and conception rather than for birth. At the risk of impugning my own sanity as well as Ruskin's, I venture to propose that the date so carefully selected was, putatively, four hundred years to the day before his own conception—that act so impossible for him to meditate on with equanimity. That the moment of Venice's fall should be reiterated in the moment

Margaret Ruskin's marriage had made her a mother, while Effie Ruskin's "dissolute" behavior in Venice had made her—in fancy if not in fact—an adultress. Moral blame, from which his mother was freed, was shunted to his wife. Ruskin's own later summary of *The Stones of Venice* confirms that he had this theme in mind. In *The Crown of Wild Olive* (1866) he wrote, "*The Stones of Venice* had, from beginning to end, no other aim than to show that the Renaissance architecture of Venice had arisen out of, and in all its features indicated, a state of concealed national infidelity, and of domestic corruption."[29] The trip to Scotland which Ruskin, his wife, and Millais took in 1853 strengthened the metaphors, and in later life he accused Millais of infidelity—artistic infidelity he called it[30]—to the Pre-Raphaelite principles as Ruskin had earlier enunciated them. Venice, his wife, and his friend were all guilty of the same crime.

Necessary as Ruskin found it to think of himself as wronged, there were moments when he recognized his own culpability. After the annulment of his marriage he came, by a series of mental leaps, to try a revision of his character. In 1858, while looking at Veronese's "Solomon and Sheba" in Turin, he suddenly felt a wave of sympathy for the "strong and frank animality" of the greatest artists.[31] He disavowed his earlier religious zeal, and became (though at the urging of his father and of Rose La Touche's mother he didn't publicly say so) quite skeptical. Then, as Wilenski points out, he began to acknowledge that his theory of history in *The Stones of Venice* was mistaken. Writing to Froude in 1864, he stated firmly, "There is no law of history any more than of a kaleidoscope. With certain bits of glass—shaken so, and so—you will get pretty figures, but what figures, Heaven only knows. . . . The wards of a Chubb's lock are infinite in their chances. Is the Key of Destiny made on a less complex principle?"[32] This renunciation of historical law was intellectually daring, and emotionally as well, for it meant that he was trying to alter those "pretty figures" which earlier had enabled him to lock his own conception and marriage into the history of Venice. As part of this change, he resolved to propose marriage to Rose La Touche, and in 1866 he at last did so.* Rose La Touche, no mean calendar-watcher herself, said she could not answer for two years, or perhaps for four. Ruskin abided by her verdict with desperation; his diary records the passing of not only these anniversaries but, since she died soon after, of year after year following her death.[33] No one will mock Ruskin's pain, or his struggle to overcome his fears and become as animal as Veronese.

Rose La Touche had been dead less than a year when Ruskin and Wilde met and took walks together. Neither professor nor pupil was reticent, and Wilde probably divined the matters that Ruskin was unwilling to confide. At any rate, the moral law as imparted by Ruskin, even with the softenings he now wished to introduce, was for Wilde sublime—and berserk. In Ruskin, whom everyone called a prophet, the ethical life was noble and yet, in its weird chastity, perverse. Against its rigors life offered an antidote, and what life was had been articulated by Pater, who saw it not in terms of stones but of waters, not of monuments but of rivery passions.

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of his own begetting and be followed by his birth into an England only too ready (as he announces on the first page of his book) to fall—like a semi-detached Venice—anchored firmly the relationships Ruskin wished to dwell upon. In his parents' fall, as in that of our first parents, he saw the determination of an age's character and of his own.

* The day he selected for the proposal was probably an effort to change his temperament as well as his luck by another numerological flurry, for it was February 2, his parents' wedding day. By this symbolism he planned, perhaps, to overcome his revulsion at the thought of both consummation and procreation.

Pater was like Wilde in that, at the same age of nineteen, he too had fallen under Ruskin's sway. He soon broke free, his conscience unclenched itself. He surprised a devout friend by nonetheless attempting, although he had lost his faith, to take orders in the Anglican Church. His friend complained to the bishop and scotched this diabolic ordination. The *Studies in the History of the Renaissance*, Pater's first book, doesn't mention Ruskin by name, but uses him throughout as an adversary. Pater's view of the Renaissance did not differ in being more detached; in its way it was just as personal, and it ended in a secular sermon which ran exactly counter to that of *The Stones of Venice.* It is Ruskin inverted. Pater is all blend where Ruskin is all severance. He calls superficial Ruskin's view that the Renaissance was "a fashion which set in at a definite period." For Pater it was rather "an uninterrupted effort of the middle age."[34] One age was older, one younger; they encountered each other like lovers.

An atmosphere of suppressed invitation runs through Pater's book as an atmosphere of suppressed refusal runs through Ruskin's. The first essay of *Studies in the . . . Renaissance* recounts at length how the friendship of Amis and Amile (in the thirteenth-century story) was so full and intense that they were buried together rather than with their respective wives. Later essays dwell with feeling upon such encounters as that of young Pico della Mirandola, looking like a Phidian statue, with the older Ficino, or as that—planned but prevented by murder—of Winckelmann and the still callow Goethe. For Ruskin the Renaissance is an aged Jezebel, while for Pater it is a young man, his hair wreathed in roses more than in thorns, such a youth as Leonardo painted as John the Baptist. In describing this painting, Pater lingers to point out that the saint's body doesn't look as if it had come from a wilderness, and he finds John's smile intriguingly treacherous* and suggestive of a good deal[35]—which may be Victorian hinting at the heresy, a specially homosexual one, that Christ and John (not to mention Leonardo and his model) were lovers.[36]

Whatever Ruskin says about strength and weakness, Pater opposes. The decay against which *The Stones of Venice* fulminates is for Pater "the fascination of corruption,"[37] and images of baleful female power, such as Leonardo's Medusa and other "daughters of Herodias," are discovered to be "clairvoyant" and "electric,"[38] when Ruskin had found the daughter of Herodias monstrously degraded. Instead of praising the principle of *Noli me tangere,* so ardently espoused by Ruskin, Pater objects to Christian asceticism that it "discredits the slightest sense of touch." Ruskin had denounced "ripe" ornamentation in terms which evoked elements of the adult female body: "I mean," he said, "that character of extravagance in the ornament itself which shows that it was addressed to jaded faculties; a violence and coarseness in curvature, a depth of shadow, a lusciousness in arrangement of line, evidently arising out of an incapability of feeling the true beauty of chaste forms and restrained power. I do not know any character of design which may be more easily recognized at a glance than this over-lusciousness. . . . We speak loosely and inaccurately of 'overcharged' ornament, with an obscure feeling that there is indeed something in visible Form which is correspondent to Intemperance in moral habits. . . ."[39] But for Pater overcharged ornament is rather an "overwrought delicacy, almost of wantonness," or "a languid Eastern deliciousness."[40]

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* Wilde wrote from Algiers in 1895 to Robert Ross, "The most beautiful boy in Algiers is said by the guide to be 'deceitful'; isn't it sad? Bosie and I are terribly upset about it." (Unpublished text from Sir Rupert Hart-Davis)

Ruskin strenuously combatted what he considered to be a false fusion of classicism and Christianity in the Renaissance. "It would have been better," he said, "to have worshipped Diana and Jupiter at once than have gone through life naming one God, imagining another, and dreading none."[41] Galleries had no business placing Aphrodite and the Madonna, a Bacchanal and a Nativity, side by side.[42] But this juxtaposition was exactly what Pater endorsed. For him European culture was what he called, following Hegel to some extent, a synthesis. To countervail Ruskin's diptych of Venice as virgin of the Adriatic and whore of Babylon, he offered as his Renaissance altarpiece the Mona Lisa of Leonardo. His famous description begins, "The presence that rose beside the waters," and it is clear that he is summoning up not only Lisa, but Venus rising like Ruskin's favorite city from the sea. Lisa has, according to this gospel of Saint Walter, mothered both Mary and Helen, exactly the indiscriminateness, as well as the fecundity, which Ruskin condemned. Pater's heroine, as Salvador Dali has implied by giving her a moustache more suited to Pater, is an androgyne: the activities attributed to her, dealing with foreign merchants and diving in deep seas, seem more male than female. She blends the sexes, she combines sacred and profane. Like Saint John, she has about her something of the Borgias.

Against Ruskin's insistence upon innocence, Pater profers what he bathetically terms, in the suppressed and then altered and reinstated conclusion to the *Renaissance*, "great experiences." He urges his readers to seek out high passions, only being sure they are passions; later, only being sure they are high. The Renaissance is for him the playtime of sensation, even its spiritual aspects being studies in forms of sensation. W. H. Mallock parodied this aspect by having Pater, as the effete 'Mr. Rose' in *The New Republic*, lust for a pornographic book. Something of the extraordinary effect of Pater's *Renaissance* comes from its being exercises in the seduction of young men by the wiles of culture. And yet Pater may not have seduced them in any way except stylistically. When Wilde presented Lord Alfred Douglas to him, the flagrancy of the homosexual relationship was probably, as Lawrence Evans suggests, the cause of the rift between Pater and Wilde which then developed.

Ruskin and Pater were for Wilde at first imagined, and then actual figures; then they came to stand heraldically, burning unicorn and uninflammable satyr, in front of two portals of his mental theatre. He sometimes allowed them to battle, at other times tried to reconcile them. A good example is his first long published work. This was an ambitious review of the paintings in a new London gallery; he wrote it in 1877, his third year at Oxford, for the *Dublin University Magazine*. The article takes the form of a rove through the three rooms, which had been done, Wilde said admiringly, "in scarlet damask above a dado of dull green and gold." (Ruskin, who also attended, complained that this décor was "dull in itself" and altogether unsuited to the pictures.) Upon entering, Wilde immediately belauds Burne-Jones and Hunt as "the greatest masters of colour that we have ever had in England, with the single exception of Turner"—a compliment to Ruskin's advocacy of Turner and to the sponsorship of the Pre-Raphaelites by both Ruskin and Pater. Wilde then, to praise Burne-Jones further, quotes Pater's remark that for Botticelli natural things "have a spirit upon them by which they become expressive to the spirit," and as he sweeps through the gallery he finds occasion to savor the same sweet phrase again. He also manages to mention the portrait of Ruskin by Millais, though it was not on exhibition. Reaching the end, he salutes "that revival of culture and love of beauty which in great part owes its birth to Mr. Ruskin, and which Mr. Swinburne and Mr. Pater and Mr. Symons and Mr. Morris and many others are fostering and keeping alive, each in his peculiar fashion." He slipped another quotation from Pater into this final paragraph, but a watchful editor slipped it out again.

Wilde's review of the exhibition is not so interesting as Ruskin's, in *Fors Clavigera* 79, which roused Millais to fury and Whistler to litigation. But it did result in Wilde's finally meeting Pater who, having been sent a copy of the review, invited him to call. Their subsequent friendship, though hardly close, afforded Wilde a chance to study the student of the Renaissance. He did not lose his admiration, as we can surmise from the poem "Hélas!" which he wrote a little later. In it he invokes both of his mentors as if they were contrary forces tugging at him. After owning up to frivolity, Wilde says,

> Surely there was a time I might
> have trod
> The august* heights, and from life's
> dissonance
> Struck one clear chord to reach the
> ears of God.

The chief reference is to Gothic architecture, celebrated by Ruskin because, though fraught with human imperfection —"life's dissonance"—it reached towards heaven. In the next lines Wilde confesses to having fallen away a little:

> Is that time dead? Lo, with a little
> rod,
> I did but touch the honey of romance.
> And must I lose a soul's inheritance?

Here he is quoting Jonathan's remark to Saul, "I did but taste a little honey with the end of the rod that was in mine hand, and lo! I must die," which Wilde remembered Pater's having conspicuously quoted and interpreted in the *Renaissance* in his essay on Winckelmann. For Pater Jonathan's remark epitomizes "the artistic life, with its inevitable sensuousness," and is contrasted with Christian asceticism and its antagonism to touch.[43] If the taste for honey is a little decadent, then so much the better. Wilde is less sanguine about this appetite here. But as Jonathan was saved, so Wilde, for all his alases, expected to be saved too, partly because he had never renounced the Ruskin conscience, only foregone it for a time.

The tutelary presences of Pater and Ruskin survived in Wilde's more mature writings. In *The Picture of Dorian Gray*, for example, Pater is enclosed (like an unhappy dryad caught in a tree trunk) in Lord Henry Wotton. Lord Henry's chief sin is quoting without acknowledgment from the *Renaissance*. He tells Dorian, as Pater told Mona Lisa, "You have drunk deeply of everything . . . and it has all been to you no more than the sound of music." He predicts, against the "curious revival of Puritanism" (a cut at Ruskin) a new hedonism, the aim of which will be "experience itself, and not the fruits of experience." It will "teach man to concentrate himself upon the moments of a life that is but a moment." These are obvious tags from the Conclusion to the *Renaissance*. Lord Henry's advice to Dorian, "Let nothing be lost upon you. Be always searching for new sensations," was so closely borrowed from the same essay that Pater, who wrote a review of the book, was at great pains to distinguish Lord Henry's philosophy from his own. Wilde seems to have intended not to distinguish them, however, and to offer (through the disastrous effects of Lord Henry's influence upon Dorian) a criticism of Pater.

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* Later "sunlit."

As for Ruskin, his presence in the book is more tangential. The painter Hallward has little of Ruskin at the beginning, but gradually he moves closer to that pillar of esthetic taste and moral judgment upon which Wilde leaned, and after Hallward is safely murdered, Dorian with sudden fondness recollects a trip they had made to Venice together, when his friend was captivated by Tintoretto's art. Ruskin was of course the English discoverer and champion of Tintoretto, so that the allusion is specific. The ending of *Dorian Gray* executes a Ruskinesque repudiation of a Pateresque career of self-gratifying sensations. Wilde defined the moral in so witty a way as to content neither of his mentors: in letters to newspapers he said *Dorian Gray* showed that "all excess, as well as all renunciation, brings its own punishment."[44] Not only are Hallward and Dorian punished by death, but, Wilde asserted, Lord Henry is punished too. Lord Henry's offense was in seeking "to be merely the spectator of life. He finds that those who reject the battle are more deeply wounded than those who take part in it."[45] The phrase "spectator of life" was one that Wilde used in objecting to Pater's *Marius the Epicurean*.[46] However incongruous his conception of himself as activist, with it he lorded it over his too donnish friend. For Pater, while he touted (sporadically at least) the life of pleasure, was careful not to be caught living it. He idealized touch until it became contemplation. He allowed only his eye to participate in the high passions about which he loved to expatiate. Dorian at least had the courage to risk himself.

In *Dorian Gray* the Pater side of Wilde's thought is routed, though not deprived of fascination. Yet Hallward, when his ethical insistence brings him close to Ruskin, is killed too. In *The Soul of Man under Socialism*, also written in 1891, Wilde superimposes Ruskin's social ethic upon Pater's "full expression of personality," fusing instead of destroying them. In *Salome*, to which I come at last, the formulation is close to *Dorian Gray*, with both opposites executed. Behind the figure of Iokanaan lurks the image of that perversely untouching, untouchable prophet John whom Wilde knew at Oxford. When Iokanaan, up from his cistern for a moment, cries to Salome, "Arrière, fille de Sodome! Ne me touchez pas. Il ne faut pas profaner le temple du Seigneur Dieu," a thought of Ruskin, by now sunk down into madness, can scarcely have failed to cross Wilde's mind. By this time Wilde would also have recognized in the prophet's behavior (as in Ruskin's) something of his own, for after his first three years of marriage he had discontinued sexual relations with his wife. Iokanaan is not Ruskin, but he is Ruskinism as Wilde understood that pole of his character. Then when Salome evinces her appetite for strange experiences, her eagerness to kiss a literally disembodied lover in a relation at once totally sensual and totally "mystical"[47] (Wilde's own term for her), she shows something of that diseased contemplation of life for which Wilde had reprehended Pater. Her adaptation, or perversion, of the Song of Songs to describe a man's rather than a woman's beauty also is reminiscent of Pater's *Renaissance* as well as of Wilde's predisposition. It is Salome, and not Pater, who dances the dance of the seven veils, but her virginal yet perverse sensuality is related to Paterism.

Admittedly the play takes place in Judea and not in Oxford. Wilde wanted the play to have meaning outside his own psychodrama. Yet Wilde's tutelary voices from the university, now fully identified as forces within himself, seem to be in attendance, clamoring for domination. Both Iokanaan and Salome are executed, however, and at the command of the tetrarch. The execution of Salome was not in the Bible, but Wilde insisted upon it.* So at the play's end the emphasis shifts suddenly to Herod, who is seen to have yielded to Salome's sensuality, and then to the moral revulsion of Iokanaan from that sensuality, and to have survived them both. In Herod Wilde was suggesting that *tertium quid* which he felt to be his own nature, susceptible to contrary impulses but not abandoned for long to either.

Aubrey Beardsley divined the autobiographical element in Herod, and in one of his illustrations gave the tetrarch the author's face. Herod speaks like Wilde in purple passages about peacocks or in such an epigram as, "Il ne faut pas regarder que dans les miroirs. Car les miroirs ne nous montrent que les masques." Just what Wilde thought his own character to be, as distinct from the alternating forces of Pater and Ruskin, is implied in a remark he made in 1883 to George Woodberry, who promptly relayed it to Charles Eliot Norton. Wilde told Woodberry that Ruskin "like Christ bears the sins of the world, but that he himself was 'always like Pilate, washing his hands of all responsibility.' "[48] Pilate in the story of Christ occupies much the same role as Herod in the story of John the Baptist. In other letters Wilde continues to lament his own weakness, yet with so much attention as to imply that it may have a certain fibre to it. In March 1877 he wrote, "I shift with every breath of thought and am weaker and more self-deceiving than ever,"[50] and in 1886 he remarked, "Sometimes I think that the artistic life is a long and lovely suicide, and am not sorry that it is so."[51] What he more and more held against both his mentors was a vice they shared equally, that of narrowness. To keep to any one form of life is limiting, he said in *De Profundis*, and added without remorse, "I had to pass on."[52]

Herod too passes on, strong in his tremblings, a leaf but a sinuous one, swept but not destroyed by successive waves of spiritual and physical passion, in possession of what Wilde in a letter calls "a curious mixture of ardour and of indifference. I myself would sacrifice everything for a new experience, and I know there is no such thing as a new experience at all . . . I would go to the stake for a sensation and be a skeptic to the last!"[53] Here too there is martyrdom and abandonment, with a legal right to choose and yet stay aloof. Proust had something of the same idea when he said of Whistler's quarrel with Ruskin that both men were right.[54] In that same reconciling vein Wilde in *De Profundis* celebrates Christ as an artist, and the artist as Christ. And in Wilde's last play, when Jack declares at the end, "I've now realized for the first time in my life the vital Importance of Being Earnest," he is demonstrating again that Ruskin's earnestness, and Pater's paraded passionateness, are for the artist not mutually exclusive but may, by wit, by weakness, by self-withholding, be artistically, as well as tetrarchically, compounded.

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* Gomez Carrillo says that the play was originally to be entitled "La Décapitation de Salome," thus slighting St. John by precisely equating the two deaths.[49]

[1] Mario Praz, *The Romantic Agony*, tr. Angus Davidson (Meridian Books, 1963), p. 191.

[2] " . . . cette jeune princesse que définitivement vous évoquâtes." Unpublished letter, Mallarmé to Wilde, March 1893.

[3] "J'ai laissé le nom d'Hérodiade pour bien la différencier de la Salome je dirai moderne . . ." Draft of a preface to *Hérodiade*, in Stéphane Mallarmé, *Les Noces d'Hérodiade* (Paris, 1959), p. 51.

[4] See Yeats's comments on *A Full Moon in March* and *The King of the Great Clock Tower*.

[5] Praz, p. 299.

[6] This edition was anonymous.

[7] Heywood's *Salome* was one of several books discussed in Wilde's review, "The Poets' Corner," *Pall Mall Gazette*, XLVII:7128 (January 20, 1888), 3.

[8] E. Gomez Carrillo, *En Plena Bohemia* in Collected Works (Madrid, n.d. [1919?]), XVI, 190 ff

[9] Oscar Wilde, *Letters*, ed. Rupert Hart-Davis (London, 1962), p. 469.

[10] Vincent O'Sullivan, *Aspects of Wilde* (London, 1936), p. 139.

[11] Wilde, *Letters*, p. 471.

[12] Yeats, *Autobiography* (New York, 1965), p. 87.

[13] Wilde, *Letters*, p. 471. At the Lord Queensberry trial Wilde spoke of Pater as "the only critic of the century whose opinion I set high. . . ."

[14] John Ruskin, *Sesame and Lilies* (London, 1900), p. 203.

[15] Based on newspaper clippings of Wilde's American tour, 1881-82.

[16] Wilde, *Letters*, p. 218

[17] *Ibid.*, p. 61.

[18] Derrick Leon, *Ruskin, The Great Victorian* (London, 1949), p. 152.

[19] In *The Critic as Artist*

[20] *Sesame and Lilies*, p. xxxiii.

[21] Ruskin, *The Stones of Venice* (New York, n.d.), I, 150.

[22] *Ibid.*, p. 8.

[23] *Ibid.*, pp. 38-39.

[24] *Ibid.*, III, 165.

[25] Wallace K. Ferguson, *The Renaissance in Historical Thought* (Cambridge, Massachusetts, 1948), pp 142-4.

[26] Entry for 30 November 1880 in *The Diaries of John Ruskin*, ed Joan Evans and John Howard Whitehouse (Oxford, 1959), III, 995. Ruskin's earlier dedicatory tablet had been taken down because the well became polluted. It specified that the name 'Margaret's Well' be given, but did not otherwise mention his mother, though the donor's name was given as "John Ruskin Esq., M.A., LL.D." The new inscription, never installed, was to read in full:

"This Spring
In memory of a maid's life as pure
And a mother's love as ceaseless,
Dedicate to a spirit in peace
Is called by Croydon people,
Margaret's Well.
Matris animae, Joannes Ruskin
1880"

[27] *The Stones of Venice*, I, 18.

[28] Pierre Daru, *Histoire de la Republique de Venise* (Paris, 1853), II, 198-9.

[29] Ruskin, *The Crown of Wild Olive* (1866) in *The Works of John Ruskin*, ed. E. T. Cook and Alexander Wedderburn (London, 1903), XVIII, 443.

[30] "But the spectator may still gather from them some conception of what this great painter might have done, had he remained faithful to the principles of his school when he first led its onset." *Fors Clavigera* 79 (July 1877), in *Works*, XXIX, 161.

[31] Ruskin, *Diary*, II, 537, and Notes on the Turin Gallery. Quoted by R. H. Wilenski, *John Ruskin* (London, 1933), pp. 231-2.

[32] Wilenski, p. 69.

[33] *Diary*, II, 720, 737.

[34] Walter Pater, *The Renaissance*, ed. Kenneth Clark (Meridian, 1961), p. 214.

[35] "It is so with the so-called *Saint John the Baptist* of the Louvre—one of the few naked figures Leonardo painted—whose delicate brown flesh and woman's hair no one would go out into the wilderness to seek, and whose treacherous smile would have us understand something far beyond the outward gesture or circumstances." *Ibid.*, p. 118.

[36] See Wilde, *Letters*, p. 756.

[37] *Ibid.*, p. 108.

[38] *Ibid.*, p. 116.

[39] *The Stones of Venice*, III, 8.

[40] Pater, *Renaissance*, p. 47.

[41] *The Stones of Venice*, III, 109.

[42] *Ibid.*, p. 110.

[43] Pater, *Renaissance*, p. 211. Compare Ruskin, *Diary*, III, 972, for 1 January 1878: "And now, thinking of the mischief done to my own life and to how many hundred thousand, by dark desire, I open my first text at I Corinthians Vii.1. ['It is good for a man not to touch a woman. Nevertheless . . . let every man have his own wife, and let every woman have her own husband.'] And yet the second verse directly reverses the nobleness of all youthful thought, expressed in a word by Dr. King: 'Not to marry that they may be pure; but to be pure that they may marry.' "

[44] Wilde, letter to the Editor of the *St. James's Gazette*, June 26, 1890, in Hart-Davis, *Letters of Wilde*, p. 259.

[45] *Ibid.*

[46] Wilde, *Letters*, p. 476.

[47] Jean Paul Raymond and Charles Ricketts, *Oscar Wilde: Recollections* (London, 1932), p. 51.

[48] Unpublished letter in the Houghton Library, Harvard.

[49] Gomez Carrillo, p. 214.

[50] Wilde, *Letters*, p. 31.

[51] *Ibid.*, p. 185.

[52] *Ibid.*, p. 475.

[53] *Ibid.*, p. 185.

[54] "Whistler is right when he says in *Ten O'clock* that Art is distinct from morality; and yet Ruskin, too, utters a truth, though on a different level, when he says that all great art is a form of morality." Marcel Proust, *Correspondence avec sa mère*, ed. Philip Kolb (Paris, 1953), p. 279. Quoted in George Painter, *Marcel Proust* (London, 1965), II, 29-30.

Roger Asselineau

THE FRENCH STREAM IN AMERICAN LITERATURE

After World War II France, like most European countries, was submerged under American books, and for several years after the onrush of this tidal wave, critics were busy trying to assess the consequences of this unprecedented onset. It seemed that every new book was—consciously or not—*traduit de l'américain,* as it became fashionable to say. It is natural therefore to ask oneself whether this "transatlantic migration"[1] has always operated in the same direction; if, on the contrary, it has not been a two-way process; if, in particular, it has not been preceded and even accompanied by a migration of ideas and literary works from France to the United States.

But this is a delicate task, for it is always difficult to delimit and define an influence. The literary atmosphere of a given period is quite literally an atmosphere. Every author breathes the air with which he is surrounded: but where does this air come from? Who has already inhaled and then exhaled it?—All those who live around him and even those who have preceded him and are now dead. It is impossible to give all their names and there would be no point in doing so. In many cases, therefore, I will only put forward presumptions. I will only describe diffuse influences and will almost be obliged to use the language of weather forecasts: at such or such a time, a warm (or cold) current of air originating in France crossed the Atlantic and spread over the eastern seaboard causing a sudden rise (or fall) in temperature. As a matter of fact such a phenomenon is perfectly natural. During the first three centuries of its existence, the United States was a low pressure area by comparison with Europe. There was thus a constant westward draught from Europe to America.

Indeed we must not forget that American literature exhibits some peculiarities which radically differentiate it from all other western literatures. To begin with, its origin is quite recent. Its first lispings date back to the middle of the seventeenth century and it was only towards the end of the eighteenth century that it began to have a distinctive voice.

Another major difference is that American literature has no language of its own at its disposal. It was obliged—at least at the start—to use a tongue which (to make things worse) has been the vehicle of one of the richest and most original literatures in the world. What would the Romans have felt if they had been obliged to speak and write in Greek? And this is not all. This linguistic handicap was aggravated by an even more serious deficiency. Not only were the Americans obliged to pour their thoughts into molds made by and for others—this is what it means to have no language of one's own—but, at least at the start, they had no national character of their own to express. For what is the American national character? It has not been established and consecrated by a long history. It is largely an artificial product, a composite nationality, an amalgam of all the nationalities in Europe—and even Africa, with a few Asiatic nationalities thrown in for good measure. It is a synthetic nationality, in short, whose existence cannot be denied, but whose essence is still to be defined, a nationality in search of itself, which is not quite itself yet—which therefore is not quite sure of itself. Thomas Wolfe was aware of this when he noted some thirty years ago in *You Can't Go Home Again*: "I think the true discovery of America is before us. I think the true fulfillment of our spirit, of our people, of our mighty and immortal land is still to come."[2]

One could almost go so far as to say that America does not really exist yet and consequently that there is as yet no such thing as a specifically American literature—unless we give the word "American" a purely geographical meaning. The United States is a cross-roads, a sort of huge Times Square where so-called Americans coming from all parts of the world rush towards the future at break-neck speed. As Melville pointed out in *Redburn*: ". . . Our blood is as the flood of the Amazon, made up of a thousand noble currents all pouring into one. We are not a nation, so much as a world."[3]

Thus, to take up Melville's image, American literature is, as it were, a confluence of influences. Naturally, since Americans speak English and have free access to all the books that have been written in Great Britain for several centuries, the British current is by far the strongest of all the currents which merge to make up American literature. But, in spite of the language barrier,—and to some extent perhaps because of it—the French current is far from negligible. From the beginning of American history to our time, it has flowed into the stream of American literature, bringing qualities which were missing in it—and which were missing too in the British current: a sense of balance, a taste for harmonious structures, a preference for clear and distinct ideas rather than for the infinite complexity of concrete reality, and a preoccupation with form and elegance. These qualities in some form or other have always exerted a strong fascination upon American writers.

All this began at a very early date. In the seventeenth century, there was hardly any library of importance in New England which did not possess—in either French, Latin or English—a copy of Calvin's *Institution de la Religion Chrétienne.* John Cotton, the famous divine, esteemed Calvin "to be greater than all the fathers and all the schoolmen" and added that he was "accustomed to read in him last of all every evening." Cotton was certainly not the only admirer of the *Institution,* for there are traces of the ruthless logic of Calvin's prose in many a sermon of that time. Théodore de Bèze and many other French protestant writers whose names are now completely forgotten were just as popular among the puritan *élite* of the New World. In those days, theological treatises were all the rage. People read them voraciously just as in France, about the same time, Madame de Sévigné, for all her frivolity, revelled in the learned writings of Le Grand Arnaud. Incidentally, Le Grand Arnaud was not unknown in America. The arguments he had set forth in his *Traité de la Fréquente Communion* were often taken up by Presbyterian and Congregationalist preachers and later Benjamin Franklin read his *Logique de Port-Royal* assiduously. The works of Descartes and Malebranche were also in general use and fertilized the minds of several generations of Puritans. Descartes's *Logic* was translated (into Latin) by William Brattle in 1734 and was used at Harvard up to 1765.

The first American poetess, Ann Bradstreet, whose works were published in London in 1650 under the title of *The Tenth Muse Lately Sprung Up in America,* drew her inspiration directly from the *Divine Semaine* (of the creation of the world) by the French protestant poet Guillaume du Bartas whose praises she sang in her prologue:

"But when my wondering eyes and envious heart
Great Bartas' sugar'd lines but read o're,
Fool I do grudge the Muses did not part
'Twixt him and me that overfluent store;
A Bartas can do what a Bartas will,
But simple I according to my skill."[4]

But other problems of a non-theological nature were beginning to preoccupy American minds. In the eighteenth century, people were no longer haunted by the wrathful "Dieu darde-tonnerre" sung by du Bartas. It was a time when, concurrently with Locke's works, American scholars were discovering the writings of the French *philosophes.* They did not accept them without reserve at first. Many religious prejudices had to be overcome before their thought became palatable. At the beginning of the eighteenth century the American colonists felt threatened by French Canada—not without reason. There was also a strong anti-French sentiment on moral grounds. A French traveller, Abbé Robin, noted in 1781 that his compatriots possessed an evil reputation for gallantry and were regarded as "a frivolous, presumptuous, noisy and ostentatious nation." "It is difficult to imagine," he wrote, "what the Americans thought of the French before the War for Independence. They regarded them as slaves under the yoke of despotism . . . incapable of seriousness, unreliable . . . never respecting even the most respected duties."[5] In short they were despicable Papists immersed by definition in vice and immorality. It was only after the fears of a French invasion had subsided and even completely disappeared, after France had lost Canada in short, that cultured minds opened to French influences.

It began with Montesquieu's *Esprit des Lois,* which was almost immediately translated into English and constantly reprinted during all the eighteenth century. It was a serious treatise bearing on practical problems, and American readers liked it because they found in it answers to questions which were besetting them. Montesquieu's name and authority were constantly invoked in the speeches and writings and letters of the "patriots." It has even been claimed that if some catastrophe were to destroy all existing copies of *L'Esprit des Lois,* it would be possible to reconstruct the whole text by putting together all the quotations which were made from it in the American gazettes of the latter half of the eighteenth century.

Voltaire's fame never rose so high. True, his attacks on despotism and popish superstitions were duly appreciated, but his sarcasms against religion often shocked transatlantic readers, who also disliked his plea for religious toleration, which was too obviously based, they felt, on skepticism and indifference. On the contrary, Rousseau, who with imperturbable seriousness preached the moral re-generation of the individual and society, exercised a much stronger influence. His *Social Contract* became the bedside book of many politically-minded Americans. They ignored the passages which criticized the notion of property, but they grew enthusiastic over the pages which exalted the sovereignty of the people, the equality of all men, the virtues of a simple and rustic way of life and the importance of a moral and practical education. His ideas about the education of children have had a great and enduring success in America thanks to John Dewey. In a way, "c'est la faute à Rousseau" if a number of American children are ill-bred and "Johnny (sometimes) can't read."

Towards the end of the eighteenth century, when, for political reasons, France and the Thirteen Colonies drew together, intellectual exchanges between the two countries intensified. Jefferson, whom Sainte-Beuve later called "le Montesquieu américain," spent five years in France as American ambassador and this experience marked him for the rest of his life. When he returned to America, he boasted of being an "idéologue," a "philosophe," and his political enemies pictured him as the living embodiment of French Jacobinism. A pamphleteer named Joseph Dennie wrote in his *Portfolio* in 1801: "Those who have been professors of the new philosophy of France and their servile devotees in America, taint everything they touch . . . Of this dangerous, deistical and utopian school, a great personage from Virginia is a favored pupil. His Gallic masters stroke his head and pronounce him forward and promising . . . The man has talents, but they are of a delusive and dangerous kind . . . his principles relish so strongly of Paris, and are seasoned with such a profusion of French garlic, that he offends the whole nation."[6]

In the eyes of the American reactionaries of that time, France was Antichrist and everything French was to be avoided like the plague. But they did not prevail. In spite of their frantic opposition Jefferson was elected President and in a way his victory was the victory of French ideas. It seemed that a new era was beginning—the era enthusiastically announced by Thomas Paine, that picturesque English adventurer who, after siding with the American colonists during the War for Independence, had become a member of the French Convention and written deistic and republican books with titles which sound more French than English: *The Rights of Man* and *The Age of Reason.* After the Declaration of Independence he had proclaimed: "We see with other eyes, we hear with other ears, our thoughts are other than those we entertained until now . . . All the corners of our minds have been swept; the cobweb, the poison and the dust have been removed from them for ever."[7]

Indeed during the first decade of the nineteenth century, the United States tried to shake off the influence of England in order to attain its intellectual independence, now that it enjoyed full political independence. Throughout this transitional period French influences helped American writers to break from English thought and literature and to find themselves.

Even Emerson needed this help, he who in 1837 in his "American Scholar Address" in a way proclaimed the intellectual independence of his country. When I lecture on Emerson in France, I sometimes make the following experiment: I read to my students a slightly modernized quotation from Montaigne and a quotation in French from Emerson on a similar subject. They cannot tell which is which. Emerson's essay on "Friendship" in particular sounds exactly like Montaigne's essay on the same subject. And Emerson felt so close to Montaigne that he wrote a poem in honor of Etienne de la Boëtie, Montaigne's friend. When he first read Charles Cotton's translation of Montaigne's *Essays* in 1821, after leaving Harvard, it seemed to him, he noted, that he had written them himself in some former life. He even wrote later: "If I stole this thought from Montaigne, as is very likely, I don't care. I should have said the same myself."[8] There was between them a sort of pre-established harmony: like Montaigne, Emerson had refused to be satisfied with the ready-made answers provided by the official thought of his time. He had gone through a painful period of doubt and skepticism and, like Montaigne again, he had renounced his career and withdrawn to the solitude of his study in order to meditate and find his way by himself. When alone with their books, they behaved alike. They regarded reading as a stimulant destined to "wake up thought," so to speak, "éveiller le discours," as Montaigne said. In their eyes, a text is only a pretext, a starting-point, a jumping-board for their own meditation. Emerson's very style bears a striking resemblance to his French model. When he describes Montaigne's manner in *Representative Men*, it reads like a description of his own at its best: "The sincerity and marrow of the man reaches to his sentences. I know not anywhere the book that seems less written. It is the language of conversation transferred to a book. Cut these words and they would bleed; they are vascular and alive."[9]

Thus Emerson's debt to Montaigne was considerable. Emerson in a way was the Montaigne of New England. True, he was also familiar with the *Essays* of Bacon and Hume, but they never exercised the same influence on his thought and art as those of Montaigne. Speaking of the latter he wrote: "No book before or since was ever so much to me as that."[10]

And this is not all. American transcendentalism not only plunged its roots into French sixteenth century humanism, it also owed much to several philosophers of the nineteenth century: Victor Cousin, Jouffroy whose *Mélanges* Emerson had read, and even an obscure vulgarizer, Barchou de Penhoen, whose *Histoire de la Philosophie Allemande* (1836) he had in his library. And here we can define the nature of his debt to them. They clarified for him the philosophy of the German idealists, Kant, Fichte, Schelling, with whose abstruse works he was only very superficially acquainted. It was the French who helped him to grasp the essential elements of German thought beyond the discouraging intricacy of systems and the baffling obscurity of the heavily technical jargon in which it was couched. Emerson would certainly have subscribed to Sainte-Beuve's judgment on Jouffroy: "Intelligence carried to its highest degree, intelligence at its broadest, deepest, most meditative—perfectly clear and clarified, such is the most apparent attribute of M. Jouffroy."[11] And such is the quality which American writers have always most appreciated in French literature.

But French literature does not merely consist of clear and distinct ideas. It also includes passionately lyrical pieces and these too have found an echo on the other side of the Atlantic. One may thus find traces of Michelet's and even George Sand's influence in the works of a writer who, though he never technically belonged to the transcendentalist group, may nevertheless be considered the poet of transcendentalism, namely Walt Whitman.

Whitman had read Michelet's *Le Peuple*. An English translation of it had appeared in New York as early as 1846. The preface read: "This book is more than a book; it is myself, therefore it belongs to you . . . Receive, then, this book of *The People,* because it is you, because it is I." This almost sounds like:

"Camerado, this is no book,
Who touches this touches a man."[12]

"Son of the people," Michelet went on, "I have lived with them, I know them, they are myself . . . I unite them all in my own person." Whitman later proclaimed in his turn:

"In all people I see myself, none
more and not one a barley corn
less,
And the good or bad I say of myself
I say of them."[13]

Curiously enough, Whitman possessed, besides *Consuelo,* two novels by George Sand which are hardly ever read nowadays, *La Comtesse de Rudolstadt* and *Le Compagnon du Tour de France.* He loved these two books and kept them with him to the end of his life. He first read them in the fifties when he was trying to find himself, and they undoubtedly helped him to fashion the boisterous and romantic character that sang in the first editions of *Leaves of Grass* as "Walt Whitman, an American, one of the roughs, a Kosmos."[14] In *The Countess of Rudolstadt* he found a wandering bard dressed as a peasant or common worker, who in the course of a magic trance composed "the most beautiful poem that can be imagined." Was not that precisely what Whitman wanted to do? And this mysterious bard was both a poet and a prophet, as Whitman wanted to be, both a magus and a philosopher, whom Spartacus, the man of action of the novel, consulted with the greatest respect like an oracle. Now this is exactly the rôle which Whitman dreamt of playing himself some day. Moreover, all the major subjects of *Leaves of Grass*: faith in man and the infinite progress of mankind, hatred of tyranny in all its forms, the worship of Nature and life in general, the beauty of even the commonest things, all these themes were already touched upon and outlined in George Sand's novels.

Whitman made only one formal borrowing from them: the French title and the subject of a brief poem called "O Hymen, O Hymene!," but they undoubtedly played a decisive part in the genesis of *Leaves of Grass* by stimulating Whitman's imagination and reassuring him about the legitimacy of his secret aspirations. They encouraged him to take the road which George Sand's characters had already followed before him.

In short, these novels brought Whitman into contact with French romanticism and enabled him to "absorb" some of its elements. It was not a self-centered, but rather a social romanticism, impregnated with Saint-Simonism and fecundated by the socialistic theories of Pierre Leroux whom George Sand had known intimately. All these new French ideas thus influenced the growth of *Leaves of Grass* through the fiction of a lady-novelist whose name was anathema to many in America. It was a curious and unexpected itinerary.

Let us now turn to the novel. It is a genre in which American writers have excelled since the middle of the nineteenth century. But the Puritans regarded it as dangerously frivolous and even sinful—nearly as evil as the theatre or dancing. Little by little, though, in spite of this unfavorable climate, the novel succeeded in sinking roots and growing on American soil, but for a long time it remained more concerned with God than with man. In other words, it was more metaphysical and allegorical than psychological, much closer in a way, to Dante's *Divine Comedy* than to Balzac's *Human Comedy.* Hawthorne and Melville could both have used as an epigraph the line of *Paradise Lost* in which Milton declared his intention to "justify the ways of God to men."

It was only with Henry James that the psychological novel became acclimatized in the United States. Now Henry James was a passionate admirer of Balzac, to whose work he had been introduced by John La Farge, the painter. He kept reading and re-reading Balzac's novels ever after. Towards the end of his life, when he undertook to publish his complete works, he even contrived to divide them into exactly the same number of volumes as there were in the set of Balzac's works which he had been using. And on every occasion he sang the praises of his master. "The greatest things in Balzac," he wrote for instance, "cannot be exhibited by specimens. It is Balzac himself—it is the whole attempt—it is the method. This last is his unsurpassed, his incomparable merit. That huge, all-encompassing, all-desiring, all-devouring love of reality which was the source of so many of his fallacies and stains, of so much dead-weight in his work was also the foundation of his extraordinary power."[115] James was too clear-sighted, of course, not to notice the defects of his hero—and he added in the same essay: "Viewed in one way, his novels are ponderous, shapeless, overloaded; his touch is graceless, violent, barbarous . . . He was a very bad writer, and yet unquestionably he was a very great writer."[116] So Henry James also tried to learn from more meticulous and methodical artists—from Flaubert in particular and from Maupassant, whom he met in Paris. Of Flaubert he said: "Realism seems to us with *Madame Bovary* to have said its last word," and he admired the skill with which Flaubert could "'render' things, anything, everything, from a chimney-pot to the shoulders of a duchess—as painters render them," with "no botching, no bungling, no scamping," because "it must be a very serious matter." But he thought that Flaubert, for all his wonderful technique, was too much engrossed in the description of mere surfaces and had "stopped too short." There was too much "dryness" and "coldness" in him. "He should at least have listened at the chamber of the soul,"[117] as he, Henry James, was constantly doing.

Flaubert, however, was, in Henry James's opinion, "one of the artists to whom an artist will always go back," and James was especially grateful to him because he was the first novelist for whom structure counted, for whom the very form of a novel was an extra means of expression. As he pointed out, in *Madame Bovary*, "The form is in *itself* as interesting, as active, as much of the essence of the subject as the idea, and yet so close is its fit and so inseparable its life that we catch it at no moment on any errand of its own."[118]

The art of the subtlest and cleverest of all American novelists was thus to a large extent derived from the technique of a few nineteenth century French writers. In the meantime, however, concurrently with the psychological novel or *roman d'analyse*, there was developing in the United States—not without opposition—a new kind of fiction, the naturalistic novel. And here again French literature—in conjunction, it is true, with Russian literature—exercised a decisive and liberating influence on American writers at a time when English literature had nothing of the kind to offer. But it was a very slow process, for it encountered the strong resistance of an extremely prudish public and a few no less squeamish authors. Henry James himself protested against what he called the "hideousness" of Flaubert's subjects. Flaubert's characters, he said, were "abject human specimens." Even a professed realist like W. D. Howells shrank away from Maupassant's short stories. When a publisher invited him to contribute a preface to a collection of Maupassant's stories which had just been translated, Howells virtuously answered:

". . . I would not like my name to go to our public with a volume containing the stories *Tony, My Wife, An Evening,* and *The Log,* without saying frankly that the first was bestial, and the other three such stories as men tell after dinner when they are not quite drunk enough to keep decently silent. I don't suppose you would like me to say this . . . If by any most improbable chance you *should* like it, I should have great pleasure in freeing my mind about *one* master who was also a blackguard."[19]

Zola also was charged with immorality when his first books appeared in America. But little by little the works and theories of the French naturalists gained acceptance and their influence spread. People gradually got accustomed to subjects which had first appeared unclean and revolting. What may have contributed to this recognition is the fact that the naturalists' belief in a ruthless determinism was in a way a justification of the dogma of predestination and their insistence on certain hereditary taints and the corrupt nature of man was consonant with the notion of original sin. The pessimism of the French naturalists was secretly in harmony with that of the Calvinists, and these essential affinities to some extent helped naturalism to become acclimatized in the United States.

Its influence was diffuse. It is often difficult to indicate with certainty where and how it worked. However, there was one author at least about whom there can be no doubt at all: Frank Norris, who, after publishing a romantic poem in three cantos, *Yvernelle, A Tale of Feudal France,* suddenly fell under the spell of Zola and became, so to speak, a convert to naturalism. He was never seen without a "yellow back" under his arm, one of those yellow-covered books imported from France, which had such a bad reputation in America in those days. It was either *L'Assommoir, Nana* or *La Bête humaine.* Later he wrote several novels in which he very faithfully imitated the method and tone of Zola's works.

In Dreiser's novels the influence of Zola was combined with that of Balzac. When Dreiser was a cub-reporter, the editor of the newspaper for which he was working kept repeating to him: "All the facts you know, just as far as they will carry you . . . get in all the touches of local color you can. And remember Zola and Balzac, my boy, remember Zola and Balzac. Bare facts are what are needed in cases like this, with lots of color as to the scenery or atmosphere, the room, the other people, the street and all that. You get me? . . ."[20] Dreiser apparently got him and immediately started reading Balzac's novels. He began with *La Peau de Chagrin.* He was enthralled. "I opened the book at the first page," he wrote, "a new door on life—and how promising—had just opened for me. There was someone there who had seen, thought, felt. Through him, I discovered such distant prospects that I was left gasping for breath. It was a literary revolution for me. Ah! If I could ever become the Balzac of America! I wondered at the similarity between the two cities, Paris and Pittsburgh as I saw it, at the possibility of painting such pictures here as well as there."[21]

And this is precisely what he did afterwards—when he described in a Chicago or New York setting characters curiously akin to Rastignac surrounded by all kinds of minor characters whose doings he very carefully recorded after the manner of Balzac, but whom he represented, true to naturalistic theory, as atoms without any initiative or independence, hurled to and fro by the mysterious forces which rule the world.

One could show in the same way the powerful influence of French realists and naturalists on many other American novelists or short story writers: Hamlin

Garland, O. Henry, Sinclair Lewis, James T. Farrell, etc. (It was the age of the French novel!) And this went on during the inter-war period, during the time of the so-called "lost generation" as Gertrude Stein called it. America lost it, but France found it—and helped these young writers to find themselves again. In those days the United States had two literary capitals: New York and Paris. All the young Americans who had discovered France during the war settled in Paris once the fighting was over—because the rate of exchange was very favorable, true, but also because they found there a more stimulating atmosphere, because they could live there and think—and drink—much more freely than in the dry America of the post-war years. Adrienne Monnier and Sylvia Beach have told how their bookshops in the rue de l'Odéon, *La Maison des Amis des Livres* and *Shakespeare and Company*, became meeting-places, rallying-points for French and American writers —who also frequented the salon of Gertrude Stein and contributed together to Adrienne Monnier's *Navire d'Argent* and Eugène Jolas' *Transition*. For all his attachment to his native Middle West, even Sherwood Anderson deemed it advisable to go to Paris on a pilgrimage in order to call on Gertrude Stein.

But, of course, the most famous of the American expatriates was Hemingway. He remained in Paris for more than six years and passionately absorbed the French atmosphere. It is to be noted that practically none of his stories take place in America, and his first two books were printed in Paris (on private presses): *Three Stories and Ten Poems* and the first edition of *in our time*. Under the guidance of Gertrude Stein he systematically studied the best French novelists of the nineteenth century: Stendhal, Balzac, Flaubert, Maupassant. . . . He learned from them how to control his natural sentimentality, how to observe and describe with precision and lucidity, how to build his stories as simply as possible and eliminate all superfluous matter, how to polish his style and avoid useless repetitions, and finally how to "use the right word, not its second cousin," as Mark Twain had also recommended. Hemingway's favorite books in those days were: *La Chartreuse de Parme, Le Rouge et le Noir, Madame Bovary, L'Education Sentimentale* and *La Maison Tellier.*

After World War II, in spite of the political eclipse of France, the prestige of French literature remained intact. Young American intellectuals devoured Sartre's and Camus' books. Their influence, however, merely confirmed and encouraged tendencies which had been latent in American literature for some time, for a number of American writers of the end of the nineteenth century and beginning of the twentieth already were existentialists without realizing it. O'Neill for instance, and Thornton Wilder, who, in order to be a humanist in the full sense of the word, had maintained that an ethics had to be founded on experience rather than on an *a priori* metaphysics. Such was the implication of *The Bridge of San Luis Rey*. After the war he became Sartre's interpreter in the United States (even in the more literal sense of the word, since he translated *Morts sans sépulture* under the title of *The Victors*). He later wrote *The Ides of March* under the direct influence of Sartre. It is an existentialist interpretation of Caesar's history in which he makes his hero speak very much like Sartre himself: "The first and last achievement of life is living and committing oneself unreservedly and dangerously to living . . . Brutus and Cato repeat liberty, liberty, and live to impose on others a liberty they have not accorded to themselves. . . ."[22]

After existentialism, it was the turn of the "New Novel" to be all the rage.

American critics (especially academic critics) have already devoted a large number of books and essays to the novels of Nathalie Sarraute, Alain Robbe-Grillet, etc. It is still too early to know whether these authors will have any following in America. So far it seems unlikely, for American novelists seem to be, on the whole, indifferent to formal experimentation and more interested in themselves than in the outside world, but one thing is certain: as all this story shows, French literature is the *avant-garde* of American literature. When they innovate, American writers follow paths which have already been cut and cleared by French authors—with a certain delay naturally, but the length of the delay tends to become shorter and shorter as we advance in the history of American literature and the tempo of intellectual exchanges accelerates. Though it can be said, generally speaking, that the United States is the future of Europe, it is on the contrary Europe in general and France in particular which have been the future of America, up to now at least, as far as literature is concerned.

So the "transatlantic migration" has worked both ways on all levels. The influence of French literature has been felt in all domains and can be detected even in the works of the greatest and—rather paradoxically—most original American writers. But it is easy to account for this paradox, since it was precisely the influence of French literature that enabled American writers to innovate by helping them to free themselves from the English models they could only too easily have copied.

Philip Rahv has divided American writers into two groups; the Red Indians, who despise form and foreign models and want to build up a native American culture: Whitman, Dreiser, for instance; and Pale Faces like Henry James or T. S. Eliot, who have grown pale pouring over the books of their European models. Such a distinction is actually meaningless. There are no Red Indians in American literature. Even Whitman, Dreiser and Hemingway have read French books and profited by them. They are Pale Faces disguised as Red Indians and all of them have French blood in their veins. As Archibald MacLeish once said, "It is a strange thing to be an American."[23]

University of Paris

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[1] Title of a book by Thelma M. Smith and Ward L. Miner (Durham, N.C., 1955).

[2] *You Can't Go Home Again* (New York, 1940), chap. xlviii, p. 741.

[3] *Redburn* (New York, 1963), chap. xxxiii, p. 216.

[4] F. O. Matthiessen (ed.), *The Oxford Book of American Verse* (New York, 1950), p. 3.

[5] Quoted by Howard M. Jones in *America and French Culture 1750-1848* (Chapel Hill, N.C., 1927).

[6] *Ibid.*

[7] *Ibid.*

[8] *Emerson's Journals,* ed. Edward Waldo Emerson and Waldo Emerson Forbes (Boston, 1909-1914), II, 441.

[9] "Montaigne, or the Skeptic," *Representative Men* (Boston, 1900), pp. 160-61.

[10] *Emerson's Journals,* VI, 372.

[11] Sainte-Beuve, *Portraits littéraires* (Paris, n.d.), vol. I.

[12] Walt Whitman, *Leaves of Grass,* "So long!," ll. 53-54.

[13] *Ibid.*, "Song of Myself," § 20, II, 13-14.

[14] *Ibid.*, "Song of Myself," § 24, l. 1.

[15] F. O. Matthiessen, *The James Family* (New York, 1947), p. 565.

[16] *Ibid.*, p. 571.

[17] *Ibid.*, pp. 575-76.

[18] *Ibid.*, p. 578.

[19] Letter to F. A. Duneka, January 9, 1915 in *Life and Letters of William Dean Howells* (New York, 1928), pp. 343-44.

In other respects W. D. Howells was a great francophile, as the following passage testifies:

"We began our career by having no literature of our own; our reading, except in the very noble political writing of the fathers came from England; and then, as the rift between the two countries deepened and widened, it began to come from the European continent. When I commenced as author, it was yet coming very little from that continent. We still prayed at the old shrines . . . Gradually the light which showed us the way dawned upon us, and it dawned from the countenance of that most generous of the nations, from France . . . we studied from the French masters, the continental masters, to imitate nature, and gave American fiction the bent which it still keeps wherever it is vital." *North American Review*, CXCV (April, 1912), 554.

[20] Robert H. Elias, *Theodore Dreiser* (New York, 1949), p. 56.

[21] Theodore Dreiser, *A Book About Myself*, pp. 410-12.

[22] *The Ides of March* (New York, 1948).

[23] *Poems 1924-1933* (Boston, 1933), p. 162. This is of course a mere variation on Henry James' famous statement "It's a complex fate, being an American. . . ."

SYMPOSIUM ON LITERARY IMPRESSIONISM

Chairman

A fabulous claim was made for Impressionism by Arnold Hauser in his *Social History of Art.* He called it the "last universally valid 'European' style." The purpose of this Symposium is to test his claim against as many definitions of Impressionism as can be mustered and, by adding to the confusion, perhaps to end it.

The term "Literary Impressionism" enjoys wider currency in literary history outside than inside France. Not only does one read of British, Spanish, German, Czech, Russian Impressionism, but there apparently exists an American variety with Stephen Crane and Wallace Stevens, and even a Japanese one, whose virus is identified in the extensive bibliography of the subject compiled by Professor Weisstein for this occasion. None of the genres seems unaffected. Along with phlegmatic Naturalism, choleric Wagnerism, and splenetic Decadentism, Impressionism is one of the four cardinal humors governing fin-de-siècle literature. It is sanguine and thrives on good air, sunshine, and things as they are. It has found a sensitive diagnostician in Herbert Howarth, Professor of English at the University of Pennsylvania, who will read to us from his forthcoming history of *British Writers, 1890-1930.* *M. B.*

Herbert Howarth

University of Pennsylvania

Impressionism was formally introduced to English literature in 1883 by George Moore, writing his first novel, *A Modern Lover.* It produced its most abundant consequences in English only a generation later. A comparison between an early memorandum of Degas and a recurring image in Virginia Woolf may suggest the debt of the early-twentieth century British writers to the French pioneering of the mid-nineteenth century—and a difference. In 1859 Degas made a note: "Do all kinds of objects in use, placed, associated in such a way that they take on the life of the man or woman: corsets that have just been removed, for instance, and retain, as it were, the shape of the body . . ." In 1922 Virginia Woolf published *Jacob's Room,* a novel in which her principal character is scarcely described except through the people he meets and the objects he has worn or touched; and the last words of the novel are "a pair of Jacob's old shoes": the phrase sums up his beauty and the waste of his beauty. In 1927 the famous middle section of *To the Lighthouse* tells how, in the abandoned holiday home, "What people had shed and left—a pair of shoes, a shooting cap, some faded skirts and coats in wardrobes—those alone kept the human shape and in the emptiness indicated how once they were filled and animated. . . ." Degas' directive to himself and Virginia Woolf's performance are alike in their fidelity to the object, their sense (or worship) of life in every object. On the other hand, absent from Degas' memorandum but consciously present in Virginia Woolf's images is grief, a protest against the world; and this is a legacy not of Impressionism but of a counter-force, Naturalism. Arnold Hauser says that Impressionism and Naturalism overlap (*The Social History of Art* [London, 1951], II, 869). In the British Impressionists the overlap becomes a confrontation between two attitudes to existence: pleasure and horror. I will begin by plotting this opposition, which is central to British literature of the period 1890-1930; then I will touch on two other aspects of the age.

What every rapid and burning brushstroke in Monet or Renoir affirms is that life is wonderful. The sparkle on their canvases is the sparkle of the pleasure of life. George Moore understood this. "Manet, Monet, Sisley, and Renoir," he wrote in *Hail and Farewell*, "draw our thoughts to the beauty of this world." They encouraged him to renew, without quite knowing that he was renewing, one drive of the earlier English Romantics: the drive against an insular puritanism and narrowness, and for the re-animation of England. Only, instead of "driving" he seduced. In his first novel he attempted to display the beauty of this world by descriptions, like that of the river at Teddington and the picnic parties under the poplars in *A Modern Lover* (London, 1883, III, 43), which are direct translations of Impressionist paint. In his subsequent novels he gradually evolved his own style for representing the grace and charm of life. Among his successors, Virginia Woolf develops from latent to overt Impressionism. As a beginning novelist she seems not wholly to have accepted her Impressionist powers or her Romantic affiliations. As she matures, she grows aware of both, often pulls in other directions to correct herself or extend her range, but always springs home to an acceptance and an increasing mastery of what they offer. Looking at landscape, she seizes the colors. "Coming back the other evening from Charleston," she writes in her diary on August 15, 1924, "again all my nerves stood upright, flushed, electrified (what's the word?) with the sheer beauty—beauty abounding and superabounding." Therefore the intense colors in her novels: "the grass still a soft deep green, the house starred in its greenery with purple passion flowers" and "that break in the thick hedge, guarded by red-hot pokers like braziers of clear burning coal, between which the blue waters of the bay looked bluer than ever" (*To the Lighthouse*, Everyman's Library, p. 22). The artist or the writer, in hypersensitive communication with life, draws on the resources of a medium to put us into an equally alert communication. For Virginia Woolf color-words are one such resource. For a writer like Joyce, whose ear is more active than his eye, an equivalent resource is onomatopoeia. "Everything speaks in its own way," Joyce says in *Ulysses*, and he transcribes the *hrss* of the sea, the *sllt* of the printing-press.

But in British literature the Impressionist effect is best found, not in the borrowings of the colors or the syllables of the cosmos, but in the constant manipulation of rhetoric to capture flow, energy, vibrancy. First, the novelists believe that something can be done to equal the Impressionist dazzle if their narrative can be speeded and lightened (as compared, that is, with the weight of earlier English prose). George Moore's time-glide—that supple transition by which, in the midst of reporting an action, he moves us, beguiles us, to a later moment and another milieu—is an acceleration of English prose, made possible, perhaps, by his pleasure in the easy and vital Impressionist flow from color to color. Ford Madox Hueffer learns a great deal from Moore, and especially the command of speed, grace, lightness of touch, which intimate a pleasure in living. Virginia Woolf works for an effect which is more ostentatiously brilliant but equally rapid. "He could not see her come into a room without a sense of the flowing of robes, of the flowering of blossoms." That is in *Night and Day*, an early book. The rhetorical flourish, that willing obeisance to beauty, proliferates into an elaborate, continuous interplay of assonance, echo, rhyme, and an elaborate, continuous intertwining of the syntax; the end of which is to rouse, as one is roused by an Impressionist painting, with the rhythmic dazzle of life.

Virginia Woolf trained herself to educe the vigor of life not only from landscape, which is the traditional source of energy for the Romantics and which many writers have learned to tap, but from the commonest objects, as the Impressionists educed it, of course from trees and water, but also from top-hats, the bonnets at the milliner's, railway-stations and cafe-tables. This brings us again to the question of the object, to which Degas' notebook pointed. For the Impressionists in France and for their heirs in England every fact is alive. This is one reason for the many facts found in Ford Madox Hueffer; his critics imperceptively mocked his predilection for them, but his exact treatment of them is a tribute to life. He never states this as doctrine, however, whereas Virginia Woolf does. Virginia Woolf both gets the glow of the life onto her canvas (that is, makes us know it sensationally), and—since, as Hauser says, this is an age in which the work of art is also a work of criticism, including criticism of itself—expounds it. Her purpose is "to be on a level with ordinary experience, to feel simply that's a chair, that's a table, and yet at the same time, it's a miracle, it's an ecstasy" (*To the Lighthouse*, p. 234). The conviction that life is pleasure becomes the conviction that life is good.

This vitalism, which persists in Mrs. Woolf's later books, marks her best British contemporaries. It is a steady datum among the otherwise fluctuating opinions of D. H. Lawrence. It is the *yes* of the last chapter of *Ulysses*. It is implicit in the music of at least one British composer, Frederick Delius, whose mode is sensuous and Impressionist, and who, for one of his more ambitious works, set Nietzsche as *A Mass of Life*.

Yet the vitalists concurrently despair of life. The protest of which I spoke in my first paragraph accompanies and counterpoises their praise of existence. Virginia Woolf's first novel, *The Voyage Out*, a long and sombre debate on whether life is ordered or random, terminates in the verdict that "underneath every action, underneath the life of every day, pain lies, quiescent, but ready to devour." In subsequent novels she assumes the role of the vindicator of life, the panegyrist. Yet her sense of evil, lying in ambush to strike, stays unappeased, and its shadow obtrudes under the Impressionist sparkle. The discerning characters in her books wait for bad news, a fisherman drowned or a child fallen from a rock: ". . . there is no reason, order, justice, but suffering, death, the poor. There was no treachery too base for the world to commit; she knew that. No happiness lasted; she knew that . . ." (*To the Lighthouse,* p. 74).

George Moore has a comparably dark sense of the disasters that break the seasons of brightness. In Ford Madox Hueffer a deep-rooted dark pessimism underlies the grace of the clear style. Even D. H. Lawrence, whose posture is to stand militantly by his intuition of the "flame" of life, sometimes recoils before an ugliness in the universe, turns from vitalism, talks a Manichaean suicide: "To contemplate the extermination of the human species and the long pause that follows before some other species crops up, it calms you . . ." (*Lady Chatterley's Lover* [N. Y., 1959], p. 261). No doubt Lawrence lends this despair to Mellors in order to answer it by his "exultance" at Connie's pregnancy (p. 332); but he lends it from a death-wish that resists his vital fire.

I would not maintain that the co-presence in British literature of vitalism and Manichaeism, of pleasure in life on the one hand and protest and renunciation on the other, depends wholly on the nineteenth century French arts with their concurrent cultivation of Impressionism and Naturalism. It depends on an inveterate dichotomy in human experience, which art has long elicited and recorded. But a great thrust was given to the British sense of the problem by the twofold studies of the nineteenth century French. Impressionists and Naturalists simultaneously examined the "object." They seemed to be doing the same thing. Their analyses looked alike. Zola supposed that the analyses of the painters were identical with his own process of clinical documentation, and that in championing them he advocated his own cause. But the outcome of the Impressionist analysis was pure pleasure: to discriminate an "instantaneous" attitude of a horse moving at speed, of a dancer executing an arabesque, of light striking water or mist, was to rejoice at the constitution of things. One sees why Hauser calls Impressionism "passive" (pp. 873, 884). The word is not wholly right, ignoring that erection of the nerves of which Virginia Woolf spoke; but it is right insofar as it testifies to an acquiescence inevitable after gratification. The outcome of realism is different; and, prior to the outcome, the very intention of realism is different. The French realists were motivated—I borrow from Castagnary's pronouncement—by the principles of rationalism, the ethics of justice, the politics of equality. They wished to improve the world. They documented the existence of the neglected, meagre, and afflicted. By analysis they hoped to discover what science and medicine discover: points in the social sequences at which they could interfere, divert the life-force, bring about a change. Anatomizing society, they would destroy corruption and ameliorate distress. But first the facts! A plenitude of of facts! The French passion for the object was welcomed in England, where it linked with the local tradition of empiricism and with romantic radicalism. Sometimes it worked in England as Impressionist love of fact, sometimes as ameliorist love of fact, sometimes as both. It helped to convince the young Cambridge men like Forster that the chair and the table were real (it is interesting that in *The Longest Journey,* which turns on this problem of the Cambridge philosophers, we see signs that Forster has been reading Zola), and that therefore the world had claims: that the poor who were suffering were really suffering, and must be helped: it provoked not passivity, but action. While it made Virginia Woolf look at and describe the world with Impressionist gratification, it also made her a member of the Labour Party, which promised to change the world. But the hard look at the world did not always afford these English writers an assurance of change. Moore, Hueffer, the Woolfs began to divide the evils of the universe, as Thomas Hardy had divided them, into two categories: the remediable and the irremediable. The Naturalist analysis could operate beneficially on the first category. Nothing could operate on the second. To discover the category of the irremediable was a horror. In the name of truth the horror had to be admitted. And these writers lodge it in their work. It glooms beside or behind their vital Impressionist colors, which are the concurrent legacy of attention to the object. The situation is epitomised in a paragraph of Ford Madox Hueffer's *The Good Soldier:* Florence with her copper-colored hair and her blue silk dress turning at the door of the bathing-place is an Impressionist portrait, alive with color and light; but behind her smile and the door is the evil we do to each other.

I turn to two related aspects of the Impressionist heritage: transience and form. Hauser adopts a view of Impressionism which is very close to that adopted by the neo-classical critics of Bergson and the Bergsonians of the first decades of this century. He says that Impressionism is Heraclitean and makes reality not a being but a becoming. "Everything stable and coherent . . . assumes the character of the unfinished and fragmentary" (p. 872). And the description certainly corresponds with familiar details in both Impressionist pictures and British Impressionist writing. "Fragmentary"—the figures half cut off by the edge of a Degas picture. "Becoming"—Prue Ramsay in *To the Lighthouse,* when Mrs. Ramsay looks at her at the dinner-table and "She was just beginning, just moving, just descending. . . . The faintest light was on her face . . . as if the sun of the love of men and women rose over the table-cloth and without knowing what it was she bent towards it and greeted it." To watch a "becoming" is to watch the act of life. So D. H. Lawrence's Ursula Brangwen recognizes life when she sees a cell move on a slide under the microscope in *The Rainbow* (N.Y., Modern Library, p. 416). By virtue of this perception and valuation of the becoming, the movement, the lustre of change, I would agree with Hauser and those who like him regard "transience" as a leading characteristic of Impressionism, or at any rate of its heirs. Movement, say the heirs of Impressionism, is life.

But it must at once be added that the British Impressionists do not rest content to say so. Certainly Virginia Woolf does not. I have chosen *To the Lighthouse* as a prime source of examples for this paper because the novel deals explicitly with the question of transience and permanence; it images the movement, the flux, of life with all the art of which the writer is capable, yet it strains to say that there are permanent verities and patterns under the flow of impressions: "there is a coherence in things, a stability; something is immune from change, and shines out (she glanced at the window with its ripple of reflected light) in the face of the flowing, the fleeting, the spectral, like a ruby . . ." (pp. 122-123). And pattern, a form, is strenuously worked into the novel to prove the permanence behind the flux. Lily Briscoe's picture and Virginia Woolf's book aim at a result in which the burning Impressionism of the surface is underpinned by time-resisting form: "the colour burning on a framework of steel" (p. 56). Hauser speaks of "a naturalistic, form-demolishing literature bent on the expansion of the content of experience" (p. 882). Obviously "form-demolishing" won't do as a description of Virginia Woolf's art—nor George Moore's—least of all Joyce's. *Ulysses* is a *document humain* which enlarges the content of experience; but it creates an intricate and powerful form, and cherishes the form as intently as the sensuous material of life.

The form that both Impressionism and Naturalism demolish is only the conventional form received and practiced as habit by their tamer contemporaries. All good art combines glowing and living surface with fundamental form. But the life dies out of art whenever an artist clings to a conventionally prevailing form. The English poets found it hard to assimilate Impressionism because, unlike the novelists, they were over-attached to the prevailing forms. They could not see the necessity of demolishing the molds that had produced the marvellous corpus of nineteenth-century English verse. Men like Arthur Symons, Flecker, even Rupert Brooke, made essays with the new subject-matter, urban and everyday, taught by France. Ford Madox Hueffer thought out and propounded the theory of the new subject-matter and of the speaking style. But none of these men saw that they could not proceed without making an end to the old forms. Eventually two Americans, Pound and Eliot, with some help perhaps from T. E. Hulme, did what had to be done, and Impressionism produced its belated effects in English poetry.

Perhaps there is only one legatee of Impressionism who resists—as strongly as any artist can resist what his shaper-impulses demand—the tendency to impose form on the flow: it is D. H. Lawrence, who is, in this respect, the most radical of the writers of his time. He and Virginia Woolf are alike in perceiving that art is always in danger of falsifying life. She is committed to art and accepts the risk. He is committed to life and refuses the risk. He stands by his own kind of *non serviam.*

It may be thought that Conrad should have figured in this paper. A number of critics regard him as an Impressionist; he sometimes talks of the importance of "a correct impression," and he is intent, as Hueffer stated, "to make you see" and for that purpose again and again draws a picture with emphatic strokes. But his pictorialism is subservient to a larger method, which, I would argue, is far removed from Impressionism. He accumulates his "impressions" only as bricks for an intellectual edifice; they are pieces of evidence with which his judgment must construct a verdict. He has no love for sensation. Where the Impressionists hail the delight of the world, he believes that delight is at best short-lived and that happiness is a childish aim. He respects the will: the will, tenacious even when benumbed. He has none of the innocence of a Pissarro, none of the sensuosity of a Renoir. Where the Impressionist canvases are delicately ablaze, delicately clear, his prose is typically opaque, dense, and is a paradigm of distress and evil. Unlike the Impressionists he is the criminal, unlike the Impressionists he is the judge.

Chairman:

The ironical fact is that although Impressionism originated in Paris, it played a very minor role in French literature. The first Impressionist exhibit took place in 1874, the last one in 1886. By digging in little magazines between those two dates, one would exhume, in "Poésie impressioniste et poésie symboliste," a lot of "impressionist" poems as Professor Décaudin suggested. But the representative names would be Paul Arène, Gustave Kahn, Henri Detouche, André Gill (not René Ghil). These epigons of the symbolist movement were themselves parodied in 1882 in Félicien Champsaur's chronicle of literary life, *Dinah Samuel.* If these poets formed a school, it was of negligible artistic interest, and Champsaur was right to call it "je ne sais quelle littérature à la Condillac."

The dominant style, the dominant school, was Symbolism.

Whatever may be said of Mallarmé and Laforgue as champions of the Impressionist painters, one must not exaggerate their attention to the shimmering surface of things. In *L'Univers imaginaire de Mallarmé* (ch. ix), Jean-Pierre Richard, with his habitual generosity and eudemonism, somewhat overstressed the importance of Mallarmé's pointillism, as he did the poet's addiction to light effects and pure sensations. Sensation was never an end in itself, but a stage in the idealization of the object, so that nothing could be further from the aesthetics of pictorial Impressionism than the Symbolist *notion pure*, a permanence beyond appearance. The opposition, exemplified of course to a degree in Mallarmé himself, concerns ethics as well as aesthetics: a "gourmandise oculaire," a hedonism, at odds with the asceticism of *pure* poetry.

I do not wish to set up Verlaine as a straw man. But his technique as a landscapist in verse went in many directions. His impressionist phase lasted only a year (1872-73) during which he composed *Paysages Belges*. As Miss Zimmermann pointed out in chapter ten of her careful study *Magies de Verlaine* (Paris, 1967), there are many modes besides the blurred *frisson* of *Romances sans paroles* whose "Impressionism" is rather questionable. Specifically, the etchings of *Eaux Fortes*, the chiaroscuro of *Fêtes Galantes*, the clear outlines of *Sagesse* demand other labels than "Impressionism." In fact, as soon as we move from the ideological to the technical aspects of style, we run the danger of vague metaphorizing about matters of a very precise nature. We must heed Étienne Souriau, who distinguishes between primary forms and secondary forms in his *La Correspondance des arts* (Paris, 1947), and bids us never compare across those boundaries. Most of painting is primary form (pigment, line, tone, abstract design) and most of poetry is secondary form (image, symbol, myth), with a narrow band in common (composition, subject matter).

But if "ut pictura poesis" makes little sense to an Aristotelian critic, to an existentialist it may bring insights. My colleague, who is nonetheless my friend, Professor Paul Ilie of the University of Michigan, is the author of a book on *Unamuno*, and another one on *Surrealism in Spain*. His approach eschews the functional divisions between connotative language and denotative paint, as he concerns himself with the experiential oneness of the Impressionist mode.

M. B.

Paul Ilie

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Any reappraisal of Impressionism in Spanish literature should begin with the essay by Amado Alonso and Raimundo Lida, "El concepto lingüístico de impresionismo," in *El impresionismo en el lenguaje* (Buenos Aires, 1956, 3rd ed.), which examines the hypothesis that language in itself can be impressionistic. In raising this issue, the authors summarize a number of theories proposed by Bally, Richter, Hatzfeld, Brunetière, Wenzel and Lerch, and their lucid analysis is valuable for its synthesis of many ideas from various sources. Reaching one fundamental conclusion, Alonso and Lida argue that there is no such thing as an inherently impressionistic language, because the same linguistic constructions used in one stylistic context can also be employed in other contexts to create different effects. What determines whether a style is impressionistic is not the type of word or the sentence structure, but rather a "voluntad de estilo." That is, the use of a special pattern of words and structures, the handling of linguistic devices that are designed for a particular stylistic purpose, is what produces Impressionism rather than, say, Expressionism. Thus, the argument continues, the presence of sensual words or lyrical effects can advance the purpose of many kinds of styles. So, too, devices such as noun-listing, verb omissions, ellipsis, and discarded conjunctions—all frequently taken to be signals of literary Impressonism—can just as easily serve to implement another "will to style." Furthermore, the nature of Impressionism lies in its being a stylistic mode, not in language as language. And consequently, any attempt to define literary Impressionism by positing an inherent linguistic configuration is, by the very nature of language, a mistake.

These conclusions represent a somewhat negative contribution to the understanding of Impressionism, for they emphasize what it is not, while, at the same time, diverting attention away from those mannerisms that have been commonly accepted as having an impressionistic role. By discrediting the term "impressionistic language," Alonso and Lida seek to call attention to a linguistic philosophy, idealistic in outlook, that stresses what is conceptual in language rather than what is sensual. But with this approach the authors address themselves to questions other than aesthetic. They deny, for example, that it is possible to verbalize an instantaneous sensorial impression. A word cannot express a pure and isolated perception without the latter being altered to some degree either by empirical knowledge or by memory. That is, no word can be employed without this involving some form of understanding, and insofar as an intellectual process enters the awareness, the sensory impression becomes deformed. Therefore, language is regarded as the vessel of experience and conceptualization, expressing apperceptions and previously known categories of data. The Impressionist's avowed aesthetic purpose of communicating verbally his instantaneous perception is never achieved, because the latter must, to be expressed, undergo a certain reconstruction.

Clearly, such an approach places the concept of Impressionism in doubt both with regard to writing and, by logical extension, to painting as well. If a process of translation is involved in the representation of impressions through word selection, then the same must also be true for color selection. Both activities require the transfer of sensory information from the realm of consciousness to another medium. And both transfers require a response to that information and a choice regarding the raw material of the medium. These mechanisms may handle words and colors rationally or irrationally, but in either case the original perception is certain to be altered. Is it not, then, inaccurate for the artist to speak of "Impressionism" except as an endeavor which is once-removed from the impressions and twice-removed from their vital source?

The repercussions of this question are implied in Helmut Hatzfeld's rejection of the Alonso-Lida thesis, in *Investigaciones Lingüísticas* (V, [1938], 273-78). In attempting to reply to Hatzfeld, Alonso wrote that it was necessary to distinguish between the nature of linguistic structures and the stylistic uses to which they are put. This, presumably, is the difference already referred to between the philosophical character of language and the will to style. According to this distinction, Alonso was not denying that Impressionists favored certain idiomatic constructions which identified them as a group. But this did not mean that the phrases in themselves were impressionistic, and, we might add, this applies to colors and their mixtures as well. It is, in effect, a matter of the philosophical nature of both language and color. For Alonso, "Impressionism" means the immediate apprehension of sense data, and this involves psychology. Language, on the other hand, refers to a classification of the world based on intellect and the understanding of prior experience, and this involves the theory of knowledge. These two areas are quite different, thus making it a contradiction in terms to speak of "impressionistic language."

From the standpoint of literary criticism, consequently, the issue becomes important for linguistic philosophers while ceasing to be helpful in the area of aesthetics. It is not unfair to conclude, therefore, that the Alonso-Lida thesis offers little insight into the artistic nature of Impressionism beyond the phrase "voluntad de estilo." Nevertheless, this vague notion is not at all a bad point of departure if we wish to pursue the course of Impressionism in Spanish literature. Here, we should be guided by the fact that it is style and form, rather than subject matter, which gives literary Impressionism in Spain its special quality. This ought not to surprise us, since the same holds true for painting, and in this respect Spanish Impressionism and Surrealism have much in common. That is, they are closer to French painting than to French literature in their themes and forms. The content of impressionistic painting is too varied to be consistent: landscapes, street scenes, night life, amusements, portraits. But the use of color and light makes it a movement which is easily recognized, despite the wide range of personal styles within the school. So too in the case of the three Spanish writers to be discussed in this paper: Azorín, Gabriel Miró, and Juan Ramón Jiménez. When they are impressionistic, they reveal stylistic similarities and a similar philosophy underlying their techniques. And at the same time, their themes are quite varied.

Insofar as the parallels between Impressionism in French painting and Spanish literature are concerned, if they did not exist it would be inappropriate, I believe, to speak of Impressionism in Spain. The term first gained currency in painting, and its legitimate meaning is safeguarded only when it is used to describe a sensibility that is faithful to that meaning. To do otherwise is to invite linguistic anarchy. There is little justification in choosing a word whose associations are primarily pictorial and applying it to a literary work, unless the latter has overtones of a similar quality. This is particularly true when such words designate special periods or movements in the history of painting, as opposed to broad philosophical outlooks that arise in societies and pass over national frontiers. Terms like "Renaissance," "Baroque," and "Romantic" have, in addition to their limited definitions in painting, a more general and often different meaning that extends to the area of cultural values. Such is not the case with "Cubism," "Futurism," "Surrealism," "Expressionism," and "Impressionism." It is wise, then, to reserve these words for literary contexts that evoke, *mutatis mutandis,* the original meanings.

Given this restriction in terminology, the criteria for judging the literary nature of Impressionism must take into account the basic value of that school of painting: its obsession with pure color and light. Whatever the literary counterpart of this may be, it is clearly a question of technique. Furthermore, we must consider the basic purpose of impressionistic painting: the depiction of an impression, a sensory impression modified by other subjective overtones. And this is a question of apperception. These two criteria—artistic method and psychology—enable the critic to analyze the nature of the impression in its communicated form, as Amado Alonso has done. In his study of *El modernismo en "La gloria de Don Ramiro"* (Buenos Aires, 1942) he identifies Impressionism with aspects of *modernismo* insofar as they both exhibit the same perceptual vision of the sensory world (p. 195). In both artistic modes, sense data are perceived not only in and for themselves, but also in relation to the perceiver's private experience, cultural background, and intellectual formation. In addition to this activity, there is also a domain where "sensaciones internas" are at work, a series of organic events in the perceiver's spirit that are prompted by his emotional response to the senses. These events or phenomena are either concomitant feelings evoked at the same time that the sensorial impressions are being registered, or else they are sentiments that arise in response to the stimulation of those sensations. The result is a nucleus of sensory information surrounded by a secondary nimbus of feelings and associations, each feeding the other and being affected in turn until the entire mass becomes configurated into an "impression" that can be represented artistically.

The mechanism just described is visibly at work in the prose of Gabriel Miró, as Vincente Ramos demonstrates in *El mundo de Gabriel Miró* (Madrid, 1964), in an analysis based partly on the Alonso approach. Although one critic, Joaquín Casalduero, has concluded in his *Estudios de literatura española* (Madrid, 1962) that there is nothing impressionistic in Miró's work (p. 222), the evidence to the contrary is so strong that there can be no doubt. Not only are the five senses in a constant state of excitation in all his narratives, but they are also represented in the context of apperceptions whose aesthetic value can only be impressionistic. Miró records impressions on two levels below the threshold of conceptualization (without attempting to reach that last stage). Describing sensations for the sake of their own literary effect, he then refines them with an emotional texture ingrained with associations triggered by the senses. Thus, sensation is followed by sentimentalization in a process whereby an objective depiction of sensory detail is brushed over with the subjective coloration of feeling. For example: "Un fino olor de tarde ya cansada; una gracia de colores pálidos; un tacto, una respiración de paisaje que le estremece de delicias, delicias que contienen la inocencia y la sensualidad, la promesa imprecisa, la congoja de la brevedad de la vida; todo sucediéndose sin conceptos" (*Obras completas* [Madrid, 1949], p. 1158). The two classes of detail here, sensory and sentimental, are mixed together and processed by the machinery of apperception. To speak of pale colors and an airy touch is not the same as to evaluate these perceptions with such judgments as innocence and pleasure. In one case, the observer's subjectivity requires language to objectify his private vision, whereas in the second case his subjective state is intensified by a language of the emotions. Within the same psychological framework, two opposing subjectivities confront each other, the result being a modified objectivism pulled out of focus by a lyrical diction. From the standpoint of psychology, then, Miró's Impressionism can be described as the lyricism of pure sensation. On the other hand, from the stylistic point of view, it consists of subjective valuation superimposed upon sensory adjectivization.

The concept of the lyricism of pure sensation is best illustrated by two different examples, one describing the phenomenon of sound, the other of light. In both instances, let us note that the sense data are presented objectively—which is to say, as pure data unaffected by nonsensory information—whereas the observer's spontaneous response to the data is what causes the lyricism.

"Llegaba de muchas leguas la fresca tonada de los grillos, de los alacranes, de los autillos, de los sapos. Era como una claridad del confín de la noche. La misma dulzura, la misma inocencia del mundo dormido que hace mil años y después de mil años sin nosotros" (*OC,* 1195). In view of the evidence concerning the distance travelled by the sounds, their origins and kinds, and their sharp audibility, we may not dispute the sensorial objectivity of this passage. However, with the additional values of "dulzura" and "inocencia," coupled with the awareness of history that intrudes upon the apperception, the total impression acquires a lyrical tone. Most conclusively, the notion of sound as "una claridad confín de la noche" introduces a new metaphorical dimension with further sensory possibilities that are entirely subjective in implication. The metaphor alludes to the lack of visibility, and how this enables the sense of hearing to provide the needed clarity by other means. Moreover, a spatial note enters the context of sound, making the total impressionistic value materialize on the basis of precisely this incursion of nonvisual sensation into a quasi-pictorial realm. The metaphor provides the overlapping of audio-spatial effects, and our awareness of this overlapping becomes the canvas on which the impressions are outlined.

The second example of pure sensation, involving light, is in its classic attempt to engulf the eye with the effects of sunlight, one of the most perfect instances of Impressionism: ". . . toda la mañana iba mirándome come si la pisara en toda su quietud sensitiva. Tuvieron la culpa los ojos, los ojos que se abrían con una lucidez tan ávida, tan aguda, tan discriminadora que palpaban ópticamente el tono elemental, el latido plástico de cada cosa. Los horizontes tan tremendos de luz, tan nuevos y magníficos, llegaban a ceñirme la mirada como una venda" (*OC,* 775-776). Once more we can see the distinction between perception and its secondary, subjectivist evaluation. This time, however, no metaphor mediates between sensory value and feeling. The emotional force of the sense data impinging upon the retina is translated by words which themselves connote visual meaning. The paradox of "venda," the palpability of "latido plástico," and the spatial freedom offered by an expansive radiance, all broaden the sensory substratum that underlies lyrical feeling. Hence, just as metaphor is replaced by straightforward perceptual references, so too is fantasy discarded in favor of more immediate sources of visual intoxication. In other words, imagination yields to stimulation, with the result that imagery takes second place to visual excitation. At the same time, verbal lyricism normally based on the imagination is exchanged for sensory realism, whose subjective quality is due to the perceiver's surrender to the flood of light; an immersion whose excesses preclude selective, controlled vision—normal vision—in favor of an irrational subjection of the self to a dominant, even overpowering, splendor. Impressionism here, then, is a total abandon before the phenomenon of sunlight, a passive saturation of light without intellectual inhibition.

Other aspects of Miró's Impressionism are also interesting, but what we have seen suffices to demonstrate the psychological machinery at work in his prose. Another important aspect of Spanish Impressionism can be found in the writings of Miró's great admirer, the older stylist Azorín. Much of Azorín's work is obsessed with time in its two chief external forms: slow, unbearable monotony and sudden, instantaneous flight. The notion of time as a static phenomenon evokes thoughts about eternity and permanence, concepts which are alien to Impressionism both in its philosophy and its perception of reality. However, it is possible to regard time's slow passing as a series of long, almost endless minutes, and indeed, to perceive time as virtually one unending moment that is sustained immutably in the present. From this standpoint, the accent is on the moment itself, and on the configuration of reality as the viewer sees it in the present tense. Thus, while the static nature of time is still preserved, the focus shifts to the present moment, and this calls attention to the fact that the second notion of temporality—time's swift, fugitive quality—also stresses the present moment of consciousness.

These two temporal concepts, consequently, are not so irreconcilable in Azorín's works as one might think. Nevertheless, it is the second aspect, time as a fleeting and mutating phenomenon, which is relevant to Azorín's impressionistic prose. At the root of this Impressionism is the problem of how to rescue a momentary glimpse, or a flash of intuition, from the never-ending succession of experiences and rapid impressions that occur from one minute to the next. This question has been recognized by Manuel Granell, who cites Azorín's epistemology as forming the basis of his literary art: "La sensación crea la conciencia; la conciencia crea el mundo. No hay más realidad que la imagen, ni más vida que la consciencia (*Estética de "Azorín"* [Madrid, 1949], pp. 191-192). If this is true, then the artist's consciousness can seize the fleeting sensation by arresting time, not in the "real" world perhaps, but in the realm of art. Once the total impression is frozen in time, the danger of mutation is removed, and the artist has succeeded in isolating and preserving a phenomenon that otherwise would have been transformed by Nature and lost to the consciousness that perceived it.

The assumption is, then, that the immediate world is in an incessant state of rapid flux, with an infinite number of sensory phenomena occurring in as many moments in the time continuum. Ultimate reality, however, belongs to the realm of human consciousness, whose instruments for monitoring those phenomena are the sensory faculties, through the medium of sensation. Impressionism, consequently, is the technique by which one moment of reality is comprehended after the sensation has been modulated by consciousness and arrested in time. The process of modulation involves, as in Miró, the change from pure sensation to impression. But in Azorín, there is a greater effort to congeal time and fix the impression forever in the eternal present. The end result of this attempt may be less lyrical than in Miró, but the awareness of time is much stronger. Moreover, the implications bring the concept of transitory time closer to the notion of eternity. As Azorín wrote, "anhelamos ver el tiempo, todo el tiempo, condensado en un minuto, y contemplar todo el espacio en un solo plano" (p. 194). From this statement, it would seem that impressionistic painting was Azorín's best model for applying a philosophical principle to an artistic end.

I will not quote any impressionistic passages here, for they are easily found scattered among Azorín's better known works, and also in such sketches as "Paisajes" in *Bohemia* (1897), and *Diario de un enfermo* (1901). Insofar as his style is concerned, Granell has correctly pointed out that his tendency to make fragmentary statements, to insinuate moods and events, and to roam disconnectedly through his descriptions, are all part of the anti-classical—anti-logical—technique of impressionism. I would like to conclude by examining this aspect of style in a poet now, rather than a prose writer, and I have selected Juan Ramón Jiménez because he best reveals what can be achieved with all of the senses after impressionistic painting has been taken as a point of departure. The linear imprecision apparent among many of the French painters, and the antipositivism implied in their philosophy, are both visible in most of the poems composed by Juan Ramón before 1917. Their general vagueness consists of the nostalgic reverie and air of bitter-sweet illusion that go hand in hand with the sentimental haze of irreality hanging over gardens and landscapes alike. The poetry's irrationalism, of course, is obvious with respect to the poet himself, but as for the pictorial quality, it is revealed in such special effects as misty backgrounds, a foreground of drizzle, distant, shimmering cities, and a delicate palette of pale colors in the range of violet, mauve, rose, and yellow. In short, Juan Ramón exemplifies the technique which Ortega characterized for impressionistic painting as follows: ". . . negar la forma externa de las realidades y . . . reproducir la forma interna, la masa cromática interior" ("Tiempo, distancia y forma en el arte de Proust," *Espectador*, VIII); "En vez de pintar los objetos como se ven, se pinta el ver mismo. En vez de un objeto, una impresión; es decir, un montón de sensaciones" ("Sobre el punto de vista en las artes"); both cited by Granell (p. 187).

The expression of Juan Ramón's internalized landscape is often produced without verbs, and, by contrast, with considerable enumeration. By merely stating that an object is there, without indicating what it is doing, the poet indicates that reality is present in an absolute sense, and that he is not interested in its causal or spatial modalities, but simply in its presence, and in the formal value of objects as they relate to him alone. As a result, the structure of a poem is sometimes plotted so that each stanza in turn performs a different function: first the evocation of an object, then its attributes, and finally the poet's response to it. In all cases, the edges of his perception are softened and then blurred by the imprecision of conflicting feelings. For example:

> en la bruma vibrante del poniente amarillo
> tristes cristalerías soñolientas se abren. (*Pájinas escogidas. Verso* [Madrid, 1958], p. 94).

In the first verse, the adjectives purport to be sensorially objective; in the second, they are the agents of a pathetic fallacy. The total *Gestalt* centers around "cristalerías," whose dreamy emotionalism is amplified by the encompassing fog. The verb here is active, but previous verses, here omitted, have verbs denoting states of being.

Another aspect of style as an expression of ill-defined feelings or vague sensations consists in the fusion of unlike perceptions. Like a mixture of colors, different sense data are combined for a single brush-stroke: "Viene una esencia triste de jazmines con luna" (p. 69). The impression is "esencia triste," combining the perception of a fragrance with two associations: the source of the fragrance, and the emotion experienced. Omitted is the perception of the moon, for all we have is "triste," an emotion originally associated with the moon and now transferred to the fragrance. In effect, Juan Ramón is presenting a lyrical impression whose subjectivism is well-concealed by several omitted steps. And yet our own impression is that of having perceived the jasmine and the moon at the same time.

At times, of course, Juan Ramón revels in pure sensation and forgets his introspective moods. His adaptations of painting to faculties other than vision include the use of *pointillisme*. In an earlier quotation we found the phrase "bruma vibrante," which hints at the pulsating effect which this technique usually achieves. A more elaborate example is subdued in sentiment, as indeed are the works of French painters in this style:

> Cúpulas amarillas encienden a lo lejos,
> en la ciudad atlántica, veladas fantasías;
> saltan, ríen, titilan momentáneos reflejos
> de azulejos, de bronces y de cristalerías . . . (p. 91)

The atomization of color is here accomplished by verbs, whereas the vibration of light is implied in the nouns. In other words, the nouns supply the light and some color; the adjectives supply direct color and intensity ("amarillas," "veladas," "momentáneos"); and the verbs supply the actual breakdown of color and light particles. Everything here is intensely in motion, and yet all elements remain on dead center. This is the essence of *pointillisme*: it reveals the dynamics of immobility, like a vibrating gyroscope fixed upon one spot. The sense of space and movement is minimal (to be sure, there is a foreground and background: "a lo lejos"), and the sense of pulsation and energy is strong. The truth of this is demonstrated by the very next verse, which is quite traditional in its special effect and coloration method: "El agua abre sus frescos abanicos de plata." The metaphor provides an excellent description with additional dimensions, but the fact remains that it takes the poem out of the realm of Impressionism altogether.

In short, Juan Ramón's impressionistic moments are, as Alonso indicates in connection with another author, very close to his modernism. His style is richer in sensorial complexity than Azorín's, whereas its texture is different from Miró's and harder to compare. On the other hand, Juan Ramón is clearly more sentimental, more impassioned, and more introspective than either of the other two writers. Finally, his sense of temporality, at least in these poems, is greatly reduced, although other modernistic poems rely heavily on memory.

To sum up, Impressionism in Juan Ramón Jiménez, as well as in Azorín and Gabriel Miró, is representative of a broad spectrum of techniques and thought processes among those Spaniards who practice this literary mode. The term designates a style, a method and a psychology, rather than a movement. Its prototype is the French school of painting, and it reveals similarities with the latter in the treatment of sense perception. The psychology of forming impressions and the concept of time are dominant issues in Spanish literary Impressionism, as is the preoccupation with color and light. Finally, the term "Impressionism" implies lyricism, although the degree of subjectivity depends upon the kind of screen put up against adjectives.

Chairman:

Assuming the presence of an "Eindruckskunst" in Germany, and its acknowledgment by literary historians using the word "Impressionism," we are now ready for the question which is at the center of this Symposium. It is going to be asked by Professor Calvin S. Brown, chairman of the Department of Comparative Literature at the University of Georgia. Professor Brown has studied the comparisons between the sister arts in many articles, and his book *Music and Literature* enticed me to expect him to connect French literature with musical impressionism. He has done much more than that. His paper is entitled: "How Useful is the Concept of Impressionism?" *M. B.*

Calvin S. Brown
University of Georgia

Impressionism is commonly regarded as an international movement in all the arts during the latter part of the nineteenth and the beginning of the twentieth century. In fact, Arnold Hauser goes so far as to say in *The Social History of Art* (N.Y.: Knopf, 1951) that it is "the last universally valid 'European' style—the latest trend based on a general consensus of taste" (II, 878). Anyone who looks into the considerable critical literature that has grown up about its various manifestations will find wide areas of agreement. It is generally accepted that it developed first in painting, then in literature, and then in music, though Erich Köhler would have it that the Goncourts began it simultaneously in painting and literature, in his *Edmond und Jules de Goncourt, die Begründer des Impressionismus* (Leipzig: Xenien-Verlag, 1912). In France, at least, Impressionism is seen as the middle term (both logically and chronologically) between Naturalism and Symbolism. Its aim is to catch and reproduce the shifting, fleeting, intangible impressions by which the outside world impinges on our senses and sensibilities—or, as some more philosophically minded critics like to put it, to break down the distinction between the subject and the object. In this pursuit, the Impressionist abandons causality, formal logic, and any attempt or desire to fit his impressions into such predetermined forms as the sonnet and the sonata. He is concerned only with what his senses perceive, to the exclusion of what his memory and intellect tell him about external objects. To him, Hamlet's distinction between *seems* and *is* has neither interest nor validity.

In both literature and music (painting lies outside my assignment), there is also general agreement as to how the Impressionist goes about achieving this goal. In literature, most of the lists tell us, Impressionism is characterized by such structural devices as fragmentation of form, the breaking up of rhythms, juxtaposition without subordination, the avoidance of big climaxes, and a general preference for small units. These units may occasionally be laid end to end to make large works, but the typical impressionistic work, whether in literature or music, is a miniature. The most striking linguistic features of literary Impressionism include the use of phrases (especially nominal phrases) and single words as sentences, a passion for rare words and neologisms, conversion of the parts of speech, a predilection for impersonal verbs and constructions, and a liking for abnormal word order. Synaesthesia is common, and allusion and suggestion are generally preferred to overt statement. Many other tendencies could be added, some of them limited to specific languages. For example, placing an adjective before its noun has been considered an essentially impressionistic device in the Romance languages, but it is, of course, simply normal practice in German and English. On the other hand, strange compounds like those in Detlev von Liliencron's description of a mortally wounded soldier lying in a field of grain, "durstüberquält und fieberwild" (*Tod in Ähren*), are not normally available to writers in the Romance languages.

All things considered, we find a remarkable critical agreement on the aims and techniques of Impressionism—an agreement all the more remarkable when we remember that many writers on the subject have commented on the tenuousness of the concept of Impressionism and the difficulty of concise definition. But when we move from the questions of what and how to ask who and where, the situation changes. A few quotations will amply illustrate the confusions and contradictions. Ruth Moser comments, "Mais ce qui ne cesse de nous étonner dans l'étude de l'impressionisme, c'est de constater que toutes les lignes, toutes les tendances artistiques convergent sur un terrain aussi restreint que celui de la ville de Paris," and goes on to comment that Impressionism in all the arts is "exclusivement français" (*Impressionisme français: peinture, littérature, musique* [Geneva: Droz, 1952], p. 42). On the other hand, Ulrich Weisstein states that "while there is little use in speaking of an impressionistic school of poetry in French or Anglo-American literature, German literary historians are unanimous in designating Detlev von Liliencron . . . as the leader of a school which includes Richard Dehmel . . . , Max Dauthendey, Gustave Falke, and a number of minor poets (*Encyclopedia of Poetry and Poetics*, ed. Alex Preminger [Princeton, 1965], s. v. "Impressionism," p. 381). Actually, they are something less than unanimous. Arthur Burkhard discusses Liliencron's poetic language at length in "The Language of Detlev von Liliencron's Lyrics and Ballads," (*JEGP*, XXX [1931], 236-254), without reference to any school or movement, attributes to the poet's active life and relatively slight formal schooling the features generally described as impressionistic, and concludes: "Standing thus alone, owing allegiance to no school, bound by no literary tradition, he demonstrated once and for all in his first collection of verse . . . that he was to strike a new note in the German lyric, that he was born not to be a follower but a leader" [p. 238]. Beverly Gibbs stakes out a different geographical claim in "Impressionism as a Literary Movement" (*MLJ*, XXXVI [1952]). After considering the Goncourt brothers and Daudet as Impressionists, she moves on to Gabriel Miró, "for it is in the writing of this Spaniard that impressionism can really be termed a literary movement in its own right; it is here that it takes on primary proportions" (p. 182). Arnold Hauser (II, 909) finds Chekhov to be "the purest representative of the whole movement," but the *Bolshaya Sovetskaya Entsiklopedia*, which is very similar to Hauser in its point of view and basic assumptions, does not even mention Chekhov in its longish article on Impressionism. We find, then, that serious students of Impressionism have characterized it as almost exclusively Parisian, and have flatly stated that its high point is reached in Germany, in Spain, and in Russia. Furthermore, the partisans of one country usually pay scant attention, if any, to the claims of the others.

The same confusion and contradiction arise when we ask who the Impressionist writers are. The only ones almost universally accepted are the Goncourts (the *Journal* more than the novels) and Verlaine. Brunetière, who seems to have made the first attempt to transpose the term Impressionism to literature (five years after it was first applied to painting), used Daudet as his prime example ("L'Impressionisme dans le roman," *Revue des deux mondes*, Nov. 15, 1879, pp. 446-549; reprinted with slight revisions in his *Le Roman naturaliste* [Paris, 1896], from which it is here quoted). But Daudet is seldom mentioned by later writers on the subject. Maeterlinck is heavily emphasized in some discussions and ignored in others. Mallarmé and Proust may or may not be included. Italy is usually passed over in silence, but d'Annunzio occasionally makes his appearance. Liliencron, Hauptmann, Rilke, George, Thomas Mann, Hofmannsthal, and a host of lesser writers are stressed or ignored, without apparent rhyme or reason. English and French critics practically never include Oscar Wilde, and German and Russian ones practically never omit him. The case of Chekhov has already been mentioned. Thomas Mann seems to be unique in considering Tolstoi as a great Impressionist—as opposed to the great Expressionist—Dostoevsky (*Betrachtungen eines Unpolitischen* [Frankfurt, 1956], p. 557). This brief *précis* of the critical chaos could be expanded indefinitely, but it should be enough to show that there is practically no agreement as to who the impressionistic writers are.

The notion of Impressionism in music was slow to form, but in some ways—for reasons which we shall see later—there is more agreement about it than about literary Impressionism. The delay in its formulation can be shown by two facts. In 1901, Debussy still considered "symbolists" and "impressionists" as "termes commodes pour mépriser son semblable" (Claude Debussy, *Monsieur Croche, antidilettante* [Paris: Gallimard, 1926], p. 20. The title essay, from which this phrase is quoted, first appeared in *La Revue Blanche,* July 1, 1901). In 1907, Richard Hamann brought out *Der Impressionismus in Leben und Kunst* (Köln, 1907), the first full-scale study of Impressionism, which he saw as a permanent element in all the arts, and even a philosophy of life. In this work, published thirteen years after the first performance of the "Prélude à L'Après-midi d'un faune" and five years after the *première* of *Pelléas et Mélisande,* Hamann writes a twenty-one-page chapter on "Der Impressionismus in der Musik" (pp. 53-74) without so much as mentioning Debussy. But the learned and thorough article by Hans Albrecht in *Die Musik in Geschichte und Gegenwart* (ed. F. Blume, VI, Basel, 1957) comes to the conclusion that Debussy *is* musical Impressionism—"dass nur die Musik Claude Debussys mit vollem Recht und in ihrer ganzen Breite den Terminus 'impressionistisch verdient" (p. 1085) and, further, "dass es ausser Debussy überhaupt keinen *reinen* Impressionisten mehr gebe" (p. 1086).

There is pretty general agreement that the overall aims and characteristics of impressionistic music agree with those already mentioned for literature, and there is little question as to the technical devices—rhythmic relaxation, polytonality, fragmentation of melody, exotic scales, coloristic harmony and orchestration—by which these are achieved. But though few critics go as far as Albrecht in making Debussy a school or movement in himself, when we look for other impressionistic composers we find the same confusion as in the writers. Edward Macdowell and Cyril Scott are generally agreed on by those who remember to mention them, and Delius is often cited. Beyond this, everyone has his own selection from a basic list including Scriabin, Richard Strauss, Dukas, early Ravel and Schönberg, de Falla, Reger, Stravinsky, Respighi, Albeñiz, and a host of lesser lights. And practically every writer on the subject, after picking his own candidates, goes out of his way to deny membership in the clan to some other composers on this same list.

When we consider these facts, we note a significant difference between the critical situation of literary and musical Impressionism and that of such established concepts as Romanticism. In spite of occasional reservations, everyone agrees that Wordsworth and Keats, Lamartine and Musset, Eichendorff and Hoffmann, Pushkin and Lermontov, Leopardi, Schubert, Schumann, Mendelssohn, Chopin, and a host of others are Romantics. In the same way, we can name any number of unquestionably romantic works. In short, we agree on a general artistic ethos and ambience which we call romantic, and it is only when we attempt to define and analyze this ethos that we begin to disagree. The situation is exactly the opposite with Impressionism. There is remarkable unanimity as to the aims and techniques of the Impressionist poets and composers—but we are not certain just who they are or what actual works achieve these aims and exemplify these techniques.

Why should we agree on the identification of Romanticism and disagree on the definition, but agree on the definition of Impressionism and disagree on the identification? Probably because we have come to the concepts of Romanticism and Impressionism from opposite directions. The abstract concept which we call Romanticism was *induced* from a number of observed phenomena in literature. The same thing happened, I believe, to produce the concept of Impressionism in painting. But once this concept was established in painting, a prejudice in favor of the parallel development of the arts (usually conceived under some form of sociological determinism) led critics to *deduce* the existence of Impressionism in literature and music, and to go out in search of it. Brunetière actually defined literary Impressonism in *Le Roman naturaliste*, as "une tranposition systématique des moyens d'expression d'un art, qui est l'art de peindre, dans le domaine d'un autre art, qui est l'art d'écrire" (p. 87). And the first application of the term to music which I have found is cited in Littré: in 1876 (two years after the concept of Impressionism in painting appeared), one E. Gautier accused a certain M. de Maupou of belonging to the most advanced school of composers, "dont les adhérents pourraient être, suivant nous, comparés aux peintres impressionistes." Whether or not there was actually a development in literature and music paralleling that in painting, there was clearly an idea that one was to be expected, and consequently found.

My personal experience with this period of artistic history supports this hypothesis. I had been reading and studying the literature of the late nineteenth and early twentieth centuries for a long time and from various points of view before the present occasion made me pay serious attention to Impressionism as such. Being already familiar with the literature, I turned to the criticism, which ran the whole gamut from the linguistic to the impressionistic. This criticism was not only in general agreement as to the aims and techniques of Impressionism, but it also seemed to throw real light on the writers that it analyzed. But when I began to reread the actual literature by this light, it flickered and went out. Sometimes only a little thought was required to puncture a fine generality. The Impressionist, we are told, gives only the impression of an observer, without comment or explanation. For example, consider the first chapter of *Renée Mauperin*, where we have two pages of conversation between a girl and a boy before we learn that they are swimming in the Seine. This is a good trick on the part of the Goncourts, but it is not Impressionism. It would require a fantastically elaborate plot to place an observer where he could overhear this conversation without knowing—as his first impression, long before he could hear a word—where the speakers were.

Again, one of the many attempts to find *pointillisme* outside of painting (Hamann, pp. 64-69) would have it that in music the arpeggio is an exact equivalent, since the notes are presented singly and pure and the blending of them is left to the mind and sensory apparatus of the percipient. Thus the arpeggio is, like *pointillisme*, the impressionistic device *par excellence*. This is, on the face of it, a beautiful analogy. But it follows that if we could find a musical composition made up of arpeggios and nothing else, from beginning to end, it should be an outstanding example of musical Impressionism. Such a composition does exist, but unfortunately it is the first prelude of Bach's *Well-Tempered Clavichord*—a beautifully worked out mathematical baroque exercise in chord progression, with each chord presented twice in identical arpeggio-figuration. No one could possibly call any aspect of it an example of musical Impressionism.

More often, the analysis or example is above criticism, but it is an isolated case, and there are not enough such cases to color appreciably the work in which they occur. Brunetière's analysis of impressionistic devices in Daudet's *Les Rois en exil* is interesting, and the devices are certainly there, but they are not used with sufficient consistency or concentration to give the novel as a whole any distinctive color that calls for a distinctive label. The same is true of Gabriel Miró's *Las Cerezas del cementerio.* Both these novels give an impression of luxuriating in descriptions, but so do many other novels of various literary schools and periods.

Partly, of course, the difficulty is one of size. It has been generally recognized that Impressionism is essentially an art of fragments, sketches, and small forms generally. The determined Impressionist who undertakes a large work must go outside his aesthetic theories in order to give it some coherence, and hence it follows not only that the work will not be a purely impressionistic production, but that the artist's expressed intentions will probably not be carried out. Hans Albrecht points out these phenomena with respect to *Pelléas et Mélisande.* "Alles, was Debussy über seine musikalischen Absichten bei diesem Anti-Tristan gesagt hat, hält einem Vergleich mit der realen Vertonung nicht stand. Mit den Mitteln des Impressionismus liess sich kein Musikdrama schaffen" (VI, p. 1067). Neither can a novel be built with the means of literary Impressionism. One can make all sorts of ingenious explanations, such as Köhler's equating the short separate chapters and scenes of the Goncourt novels with the separate dots of *pointillisme,* but the novel, as a whole, can never be an impressionistic work either in its essential techniques or in its primary impact on a reader. The impressionistic theories of the novel, like Debussy's theoretical pronouncements on *Pelléas,* will not stand up when compared with the actual work. Separate fleeting impressions can not be built up into an organic whole of sufficient size, nor can a single fleeting impression be maintained and developed long enough to produce a major work.

In shorter works which not only can be read or heard in a single sitting, but, more importantly, can be composed in a single creative impulse, relatively pure Impressionism is perfectly possible. Almost any of the short piano pieces of Debussy will illustrate it, as will any of a considerable number of short poems and sketches. The term "impressionistic" can be used with perfect propriety to describe such miscellaneous short works as Verlaine's sonnet "Sur le balcon," Maeterlinck's one-act play "Les Aveugles," Liliencron's poem "Die Musik kommt" and his short narrative in alternating prose and verse, "Adjutantenritte," as well as any number of little vignettes from the Goncourt *Journal.* The considerable number of such works in the latter half of the nineteenth century, however, is not sufficient to establish the real existence of impressionistic writers or an impressionistic period. As for the writers, a great deal of Verlaine is conventional and rather routine eroticism or moralizing or religiosity, overtly and traditionally stated. The majority of Liliencron's lyric production consists of sentimental eroticism or literary ballads of a type that have been voluminously written ever since Bürger. For all its twenty-two volumes in the Monaco edition, the Goncourt *Journal* is not a large work, but a grab-bag of diary, gossip, vignettes, aphorisms, and short narratives—of independent works averaging considerably less than a page in length—and only a small proportion of these can properly be called impressionistic.

The notion of an impressionistic period seems even less tenable than that of an impressionistic writer. Hamann finds Impressionism to be the style of old age, and illustrates it from Goethe's *West-östlicher Divan,* Beethoven's late quartets, and the paintings of Rembrandt's last years. Ruth Moser considers Saint-Simon as a brilliant precursor of Impressionism and a decisive influence on the Goncourts. Elisa Richter, in "Impresionismo, Expresionismo y Gramática," in Charles Bally et al., *El Impresionismo en el Lenguaje* (Buenos Aires, 1936, pp. 75-77) illustrates Impressionism extensively from Schiller's "Der Taucher." And I personally know of no better example of Impressionism than the opening stanza of No. 177 of the *Carmina Burana:*

> Stetit puella
> rufa tunica;
> si quis eam tetegit,
> tunica crepuit.
> eia!

This type of writing was admittedly more prevalent in 1890 than in 1200, but just as it dominated the work of very few writers, it was not sufficiently conspicuous in literature or music as a whole to warrant our giving its name to a literary period.

When Brunetière first applied the concept of Impressionism to literature in *Le Roman naturaliste,* he made a prophecy and a plea. "Le mot d'*impressionisme,* à son tour, disparaîtra, mais, en attendant, pour l'heure présente, il signifie quelque chose; et vous ne l'expulserez pas de l'usage avant que les oeuvres, et la critique, après elles, aient décidé ce qu'il enferme d'erreur ou de vérité." The works and the critics have now done their part, and perhaps it is time to decide what truth or error the word contains. There can be no question that the adjective *impressionistic* is useful to describe certain literary techniques and some short works which derive their effect primarily from these techniques. In music, the term *Debussyism* is much more accurate than *Impressionism.* All in all, it would seem that now, ninety years after Brunetière's prophecy, the time has come to fulfill it by dropping *impressionism* and *impressionist* from the musical and literary vocabulary. We have nothing to lose but confusion.

Chairman:

Going in the same direction as Professor Brown, although from a totally different point of departure, is the paper now to be read by Professor Rémy Saisselin, from the Comparative Literature Department of the University of Rochester. He is currently teaching a course on "Ut Pictura Poesis" theories, hence the perfidious title of his paper, "Ut Pictura Poesis non erit."

Rémy Saisselin

University of Rochester

> "It is useless to paint
> where it is possible to describe."
> —Jean Metzinger

"Mais comment parler peinture?" Valéry mused à propos Corot and Degas and then proceeded to do it as well as may be expected. Today, we are not facing precisely the same question because we have been asked to discuss painting and literature in the time of the Impressionists. The question thus is: how does one talk about painting *and* literature. This is really a much less arduous task than that of talking about only one of the arts, for to be asked to discuss both at once is in effect to be requested to speak of neither, but rather of what is in between. We shall thus embark upon that lovely *terrain vague,* aesthetic speculation about other minds —in this instance those of poets, painters, and perceivers—of those who look and those who read, and quite obviously what follows is pure speculation and quite unverifiable, but true.

Since the discussion of *isms* can only be vague, I shall begin with a painting. In the summer of 1876 Mallarmé visited his friend Manet in the country, and the latter did a small painting of him reclining on what seems to be a day-bed. The poet leans against a yellow-papered wall. He holds a cigar in his right hand from which an almost imperceptible whisp of smoke rises and merges into the yellow background. I stared at this picture and recalled Mallarmé's poem which begins "Toute l'âme résumée."

I wondered what the painting and the poem had in common. It was, quite obviously, smoke. And at this point, the smoke symbolized the vagueness of the problem of the relation between poetry and painting in the Impressionist period. But since I had committed myself, I decided I too must see this thing through, take a stand, and back up my commitment. Thus I assumed that the smoke was but a screen which must be penetrated and indeed, as soon as I did that, I perceived another obvious fact the poem and the painting had in common: Mallarmé. He had been Manet's motif, he had smoked a cigar, the cigar had made smoke, Manet had seen the cigar and the smoke, and Mallarmé was Manet's friend. It was a classic situation: painter and poet, painting and poetry, *ut pictura poesis!* But was it really?

In the poem the smoke merely attests the presence of a cigar which ought to be kept out of poems; in the painting the smoke was none too distinct though the cigar was. In my mind's eye, I suddenly imagined a very clear whisp of candle smoke which was an integral part of a classical portrait which hangs in the Cleveland Museum of Art. The portrait is by Aved (1702-1766) and represents Monsieur de la Porte du Theil, French Secretary for Foreign Affairs, seated at a table upon which may be seen papers, seals, a quill pen in an inkwell, and a candle from which floats upward a thin trail of smoke dissipating itself against a background which is as tell-tale as the rest of the portrait, for it shows a design made up of the Austrian two-headed eagle. Monsieur de la Porte du Theil has just signed the Treaty of Vienna of 1738, the sealing wax has been applied, the candle which served to heat it has been snuffed out, the smoke rises, and Monsieur de la Porte du Theil, satisfied, shrewd, important and splendid in an ornate and expensive court costume, looks directly at the spectator of his portrait. The only thing this portrait had in common with that of Mallarmé is smoke. Apart from that they differ considerably, indeed so much that it is hardly possible to *read* the Manet portrait in the way I was able to *read* the Aved portrait. And in this difference lies the significance of a new relation between poetry and painting, letters and art, which was initiated in the time of the Impressionists, though it was only to be fully worked out later.

In their classical relation, the sister arts stood to each other as complementary disciplines. A species of division of labor separated their activities for the efficacy of what might be termed total coverage in the great task of the imitation of nature: both depicted, one by abstract signs, the other by means of lines and colors. The poet narrated an action in time on a white page; the painter depicted a single moment of such an action on a canvas. All this is well known, and it is not my intention to quote Horace, Simonides, Du Bos, and Lessing. Generally speaking there was no doubt that the sister arts were imitative arts. Burke was perhaps the only critic in the eighteenth century to raise some doubts as to whether poetry was really an imitative art, just as Chabanon wondered about music being an imitative art. But no truly significant change in the relation between poetry and painting occurred until the period of the Impressionists.

The poet and the painter were friends, but neither Mallarmé nor Manet were involved in a common enterprise vis-à-vis Nature. Aved painted a portrait representing Monsieur de la Porte du Theil; but Manet did not exactly paint a portrait of Mallarmé, for the function of art had changed and the imitation theory was no longer operative. It was the beginning of the end, still slow, of representational art as it had been known till then, so that we arrive at the notion of the autonomy of the arts, and therefore the end of their relation to each other and to nature save on the level of friendship between artists and on the purely verbal level of aesthetic-critical speculation concerning style. But the poet and the painter no longer had the same nature or the same beauty in common, nor, for that matter, a rather restricted and educated public which accepted the same world of forms and values in which letters complemented the visual arts, so that readers of La Fontaine's *Fables* could also be the judges of Oudry's illustrations of those poems. What the poet and the painter now had in common was a new attitude toward the arts which would eventually take the form of a disinterested pursuit of purity within the autonomous activity of art generally and of each of the arts in particular.

The new attitude was excellently put by Valéry, who tells of a revealing conversation between Mallarmé and Degas: "Un jour, m'a-t-il (Degas) raconté, dinant chez Berthe Morisot avec Mallarmé, il se plaignait à lui du mal extrême que lui donnait la composition poétique: 'Quel métier! criait-il, j'ai perdu toute ma journée sur un sacré sonnet, sans avancer d'un pas . . . Et cependant ce ne sont pas les idées qui me manquent . . . J'en suis plein . . . J'en ai trop. . . . ' Et Mallarmé, avec sa douce profondeur: 'Mais, Degas, ce n'est pas avec des idées que l'on fait des vers . . . *C'est avec des mots.*' " It was this difference between words and ideas which Burke had perceived in the eighteenth century, and it may well be that Degas had not understood this because for him, a painter, ideas were still, as on the model of eighteenth century psychology, images. It is as if he had still thought of the sister arts as complementary, in the classical manner, even though in his own art he was no longer bound by academic doctrine and its concomitant, Renaissance space.

Now Manet did with paint what Mallarmé told Degas to do with words. He made paintings not with ideas, but with paint. Kahnweiler puts it as follows: "Ce peintre innovait en *faisant de la peinture*. Je m'explique: chez lui, un blanc est un blanc avant d'être un linge. La joie de *peindre* l'emporte sur la joie d'*imiter*." Similarly Cézanne, pointing to the difference between writing and painting, wrote to Emile Bernard that "Le littérateur s'exprime avec des abstractions tandis que le peintre concrète, au moyen du dessin et de la couleur, ses sensations, ses perceptions." All of which remarks eventually must bring us to Maurice Denis's famous definition of a painting: "Se rapeller qu'un tableau—avant d'être un cheval de bataille, une femme nue, ou une quelconque anecdote—est essentiellement une surface plane recouverte de couleurs en un certain ordre assemblées." In this definition the word to stress is, I believe, *essentiellement*. Indeed we are reminded of Balzac's tale *La Recherche de l'absolu* and of the psychological and critical portrait of Frenhofer, the hero of the tale, given by Porbus to the young Poussin: "Frenhofer est un peintre passionné pour notre art, qui voit plus haut et plus loin que les autres peintres. Il a profondément médité sur les couleurs, sur la vérité absolue de la ligne; mais, à force de recherches, il est arrivé à douter de l'objet même de ses recherches. Dans ses moments de désespoir, il prétend que le dessin n'existe pas et qu'on ne peut rendre avec des traits que des figures géométriques. . . . Enfin . . . la pratique et l'observation sont tout chez un peintre, et que si le raisonnement et la poésie se querellent avec les brosses, on arrive au doute comme le bonhomme, qui est aussi fou que peintre. Peintre sublime, il a eu le malheur de naître riche, ce qui lui a permis de divaguer, ne l'imitez pas! Travaillez! les peintres ne doivent méditer que les brosses à la main."

When Cézanne was told the story of Frenhofer by Bernard, he said: "C'est moi." It is well known that Cézanne had doubts, though their nature was hardly as well known as that of Frenhofer's doubts. But we may speculate that what he doubted was the imitation theory of painting. It is this which may explain his relations to the Impressionists, for these painters may be said to have been painters who pushed the imitation theory to its logical and, in a sense, scientific conclusion, so that the painter's vision came to be as close as possible to the scientific description of visual perception. The result of this was a revolution not only in the art of painting, but, in effect, in the very concept of the *tableau,* which ceased to be something separate from nature, something constructed by the judgment, to become a species of visual record of external nature, so that (as Maurice Denis later wrote) the eye finished by eating the mind. The Cézanne ever seeking to render his *petite sensation* might be associated with the Impressionists. But the Cézanne who sought to paint *tableaux* which would be as solid as the art of museums, and learned that one could not copy nature, forms the bridge to an art more modern than that of the Impressionists who belong to the modernity of the nineteenth century rather than our own. They were, in short, the last representatives of Renaissance space. They had to be because they were the ones who turned its supposed objectivity into a subjective view of the external world. But Cézanne knew that brush strokes were as much arbitrary signs as words, and that neither painting nor poetry were thus imitative arts, that art thus became another order of values from nature: "La nature . . . j'ai voulu la copier, je n'arrivai pas. Mais j'ai été content de moi lorsque j'ai découvert que le soleil, par example, ne se pouvait pas *reproduire,* mais qu'il fallait le *représenter* par autre chose . . . par de la couleur." Painting thus ceases to be an imitation and becomes a transportation. But having said this, we must admit that we have left the Impressionists behind and reached the period before the first World War. The significance of the Impressionist initiative and of Cézanne's example may be put as follows.

The frame ceases to be a window looking out upon *la belle nature,* or even *la vraie nature* of either Barbizon or the Impressionists; it is part of the tableau, it frames a canvas, or better, it is the boundary of the tableau so that, in a certain sense, it separates the tableau from nature.

The painting and the poem cease to be complementary ways of picturing a supposedly objective nature or events.

It is the end of imitation and the beginning of aesthetic activity which means, in the fine arts, a personal and disinterested activity or construction within the autonomy of each medium.

There are no more general rules; there are only personal rules. This does not mean anarchy or chaos, for the poet or painter still works within the autonomous institution of his own art, so that painting or poetry may be said not to proceed from nature, as was once erroneously thought, but it proceeds from a new type of meditation upon its own essence: painting proceeds from painting, poetry from poetry, music from music.

In a world dominated by science and a mass public, the artist, left to his own devices, speculates upon the nature of his activity and of his art and thereby turns such activity into a new metaphysics so that he, in a sense, becomes an aesthetician or metaphysician outside the realm of academic speculation. That is why it is possible to say that for the past fifty years the arts have been driven, as by an inner logic, to seek and realize their own purity.

It must be stressed, however, that the immediate effect of the doubts as to the validity of Renaissance space and its concomitant imitation theory of art was hardly the autonomy of each of the arts. It was rather a certain confusion and blurring of the lines of demarcation between them. This manifested itself first as the triumph of sensations and also, as if by a reaction against the scientific vision, as aestheticism and the cult of high art. It was only in the decade before 1914, once Cézanne was known, that an attempt was made to carry the perceptual revolution further and to go beyond a retinal art, beyond sensations, to the elaboration of new forms on the basis of a cerebral rather than a retinal art.

Previous to 1900 and already in the period of the Impressionists, the triumph of sensation and aestheticism implied close scrutiny, and it was this which changed the surface of the painting and the nature of the poem. Paintings tended to look more and more like sketches, so that the motif or subject tended to dissolve in a blaze of light or in the vagueness of revery, as witnessed in some works of Whistler and also of Carrière. In poetry the opposite happens as concerns the poem itself, while by its effect upon the reader the result is also a form of revery, an intimation of mystery, a setting to dream, a savoring of beauty. Words were no longer referential; they had acquired a value of their own and were chosen for their beauty, irrespective of their meaning. Referents to the real world of everyday life were blurred. The poem thus became a construction of choice words; indeed, it might be defined, much as Denis defined a tableau, as beautiful words arranged in a certain order, or to use the definition of Gerard Manley Hopkins: "Poetry is speech framed for contemplation of the mind by the hearing or speech, framed to be heard for its own sake and interest over and above its interest in meaning. Some matter and meaning is essential, but only as an element necessary to support and employ the shape which is contemplated for its own sake." And thus, in a very special sense, a poem indeed should not *mean* but *be*, or in the case of Mallarmé and Verlaine, should set one to muse and dream; so that the long-range (and long overdue) effect of the perceptual revolution initiated by the Impressionists must be, in poetry as well as in painting, the abolition of the *explication de texte:*

O les pions de l'explication
De l'inexplicable joie
Des festins de l'esprit.

For the explication, it must be recalled, is but the form of critical discourse befitting the imitation theory of art; so that the *explication de texte* is to letters what the academic *explication des tableaux* is to painting, that is to say, in both cases, "administrative" forms of reading. The perceptual revolution made possible by Impressionism implies a new approach to the arts. Since the painting is no longer a picture, the frame no more a window, the poem not an ornate narrative, communicability in the form of discourse has been abolished. For there is nothing to be explained, or as Valéry put it in connection with the *explication de texte*, there is nothing to be translated into prose. Instead there is something to be looked at, read or contemplated, pondered, mused on, loved or hated, accepted or rejected, known or ignored, but surely not explained as I was able to explain the portrait of Monsieur de la Porte du Theil. For the end of the imitation theory of art and of Renaissance space also implies a new order of beauty, and as Valéry so well put it, it is easy to define beauty, "c'est ce qui rend muet." There is thus only one course left open to us professors of literature: a moratorium on explications, and following that, a silence charged with meaning, plus consultation hours for puzzled readers. For it is no longer the intention of the poet or the painter to *say* something in quite the same old way which could be translated into professional prose.

But there is another long-range effect of what might be described as the post-Impressionist solipsism of the arts: It is, after the initial blurring of the lines of distinction and the general vagueness of the pre-1900 period, a sharper differentiation between the now-no-longer sister arts. If at first it seemed that the end of the imitation theory of art implied the autonomy of each art and the common envy of poetry and painting for music, in the end, as concerns the sister arts, it also meant the precedence of painting over poetry. This became obvious by 1914, for by then painting had proved more revolutionary than poetry, so that certain poets and writers tried to do with words what painters did with paint and photographers with the camera. From Apollinaire's *Calligrammes* to Butor's *Mobiles* and the concrete poetry of today there extends an obvious influence of the plastic on the literary arts. What has finally come to an end may be described as a predominantly literary view of the arts; the separation of the "discursive" from the former "fine" arts is at last consummated.

It does not mean the end of painting or poetry or sculpture or music, but only of a certain type of easel painting, poetry, music, or novel; so that the discursive, or, if you wish, art as communication, has fallen victim to advertisement, the cinema and television. Whereas the new painting, the new poetry, the new novel, the new music, the new sculpture, are autonomous, essentialist activities, are artistic solipsism the significance of which is not always perceived because of a complementary autonomous and solipsistic activity, graduate school curriculum. This is not to devalue the new arts. I merely mean to stress the essentially private, personal, and autonomous character of these new arts, and their implications for criticism. For they do not prove, say, mean, but they *are* (often on the coffee table), and like all true works of art, they *do* serve. Manifest as plastic forms, they fit admirably into the vast and abstract structures of today's new patrons of the arts: abstract corporations, banks, airline terminals, and even multiversities.

But having said all this it is now aesthetically, artistically, metaphysically, and logically necessary for me to choose to remain silent. For the ultimate effect of the fascination and attraction or distraction exercised by the post-Impressionist, Cubist, or post-Cubist poem, painting, or aesthetic object is to prompt silence. Most of what can be said must be tautological, silly, superfluous, divisive, and ever beside the point, or object, or mental event called poem; for it was the intention of the poets and the painters to escape the conventions determined by discourse. Therefore, before I say too much, I shall old-fashionedly terminate with a word of wisdom: ". . . whereof one cannot speak, thereof one must be silent."

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Have we reached the point of no return? Have we finally, definitively, and everlastingly denied the possibility of comparing the sister arts from Impressionism on? Professor Saisselin has offered that conclusion *cum grano salis.* I do not think he would really confine "explication de textes" to the mere recognition of themes, symbols, and myths, nor would he limit art criticism to iconography. Nor could he seriously reduce the practice of "ut pictura poesis" to a smoky comparison of the subject matters shared by the arts. I give him all the credit for exploding many pious comparisons. But surely all the writers and painters who have appeared since Impressionism under the same banner—Cubism, Expressionism, Vorticism, Futurism, and now Concreteism—could not have been that mistaken in their awareness, desire, and practice of relationships between the arts. First, let us clear up this difficulty theoretically. For brevity's sake, I shall quote from Morse Peckham's *Rage for Chaos* (Philadelphia, 1965) the most outspoken book on the subject: "Similarities between the arts must be found . . . if "art" is to have any meaning at all . . . and these must be observable similarities, not definitional similarities" (p. 5). Professor Peckham goes on to propose a biological function as the character all arts have in common: not structure, order, beauty, but disorientation. By this Professor Peckham means that artistic behavior is a discontinuity of experience. Since this theory yields the best results for modern art from Romanticism on, it might be just the thing we need for Impressionism. However, I would prefer a more universal function than disorientation. Disorientation, surprise, are only a partial response to the basic discontinuity of experience, death. So I prefer to art as disorientation a more comprehensive definition which has been formulated by Gilbert Durand in his *Structures anthropologiques de l'imaginaire.* Art, like many other semiotic behaviors, is a symbol-making activity which adapts man to his condition. Art is a vital lie truer than the mortal truths. Death is true, unavoidable, but the imagination refuses it by means of three basic schemes: euphemization, purification, and assimilation in cyclic time. Durand's isomorphic classification of symbols is valid for art *because* it is also valid for mental pathology, technology, and sociology. He distinguishes between two large classes, diurnal and nocturnal. The *diurnal* imagination is structured by the postural reflex, the technology of arms, the sociology of the kingly priest and the warrior, the rituals of elevation and purification. It is a schizomorphic or "heterogenizing" structure. The nocturnal imagination has a "homogenizing" structure motivated by two reflexes, the digestive and the copulative. The first includes the techniques of the vessel and the shelter, the values of food, a matriarchal and food-producing society, and a euphemization of the vital fears by the maternal symbols; the second groups together the isomorphic techniques of the cycle (wheels, etc.), the agricultural calendar, textile industry, with the symbols of eternal return, and astro-biological myths. It overcomes time by repeating it. Using the same method of cultural convergence as Morse Peckham, Gilbert Durand also finds a biological function in all arts. But the range is much wider. Art has not one single function, but many.

The virtue of such a theory for comparisons between the arts is that it allows us to see beyond the iconography to the iconology of the subject. (For the difference between the positivistic science of iconography and the structural science of iconology, see Erwin Panofsky, *Meaning in the Visual Arts* [Anchor, 1965]. Iconology treats the composition, themes, and even materials of an art work "as symptoms of 'symbolical values' which are often unknown to the artist himself and may even emphatically differ from what he intended to express" [pp. 26-37].) Relationships between primary or secondary forms exist as part of a deeper structure, the orientation of the painter's or poet's behavior as men of their time. I shall limit my analysis to the works of art and their psychological intimations, but it is obviously possible to extend it to socio-historical pulsions, since social institutions themselves are biological functions bound to time and place just as art must be to have any meaning at all.

I propose to build two structural models in the history of "modern" painting, and then to relate them to the history of poetry. These "moments," for reasons of contrast, will be Impressionism and Cubism.

In the impressionist project, represented for instance by Monet's 1874 picture of "La Gare St. Lazare," I am first aware of a tension between the primary signs, paint flecks, and the iconic signs merged in the thematic viscosity of the painting. Not only are outlines blurred by the homogenizing effect of light, but this blur applies to sharp-edged, well-defined objects such as steel rafters or pilasters, which makes me say that the Impressionists painted modern reality with the same techniques as though it were nature. Locomotive smoke is like river mists. The modern object is swallowed up and fragmented into a multitude of contrasted signs. Digested. Naturalized. So, if it is true that the Impressionists secularized painting and are the first moderns, as Francastel claims in *Art et Technique* (Editions Gonthier, 1956, p. 171), we can object that this did not affect their techniques. Their model was still nature. Their symbolic world is made up of earth, rivers, plants, clouds, liquid light, which constellate in the isomorphic class of maternal images. For this distinction between masculine and feminine light, I refer the reader to Wallace Stevens' poem "Of Hartford in a purple light":

> When male light fell on the naked back
> Of the town, the river, the railroad were clear.
> Now, every muscle slops away.
> (*Collected Poems*, p. 227)

So it is with Monet's picture. Renoir went further in revealing the body of the Great Mother alive in the curves and flesh-colored lanes of his landscapes. What Professor Howarth termed the vitalism of the Impressionists has its biological root in Mother Nature. Another character is the illusionistic tendency of Impressionism which is bent on satisfying visual greed with delicious and recognizable objects.

This hedonism is reinforced by a feature astutely noted by Professor Brown in his paper: typically, the Impressionist work is a work of small dimensions. In a landscape this means a miniaturization of nature for purposes of its consumption. When Monet's pictures become larger, in the cathedral and water-lilies series, for instance, he outgrows Impressionism and anticipates much of abstract art. The Impressionist project to fix the fleeting moment can be interpreted on the surface as a love of transience, but its Bergsonian quality is also an attempt to stop time and change it into "durée." It makes the moment last, fulfilling a biological function of art which Bergson described as "une réaction défensive de la nature contre la représentation, par l'intelligence, de l'inévitabilité de la mort" (*Deux Sources de la Morale et de la Religion* [Paris, 1935], p. 137). The euphemization of vital fears by intimations of repose, brightened colors, miniaturized nature, naturalized modernity, illusionistic satisfactions, thematic viscosity and homogenizing luminism, all these converge with hedonistic values and together build the psychological structure of Impressionism.

Cubism, relative to Impressionism, manifests a complete shift of the imagination; to summarize it, we shall base our structural model on the paintings of Picasso dated 1908-1910. Their manner depends on a tension between the uniformity of primary signs (the greys, the geometrical forms) and the thematic discontinuity (broken forms, dissociated space). This angular morcellation was of course an influence of the later Cézanne, just as the uniform signs and low iconicity can be ascribed to the influence of Seurat. But Cubism is nonetheless the first "modern" style, by its treatment of the machine-made object. It erupts into the formerly naturistic paint world and disrupts it: collages and flimsy constructions. The first observers of the movement—Apollinaire, Reynal, Salmon—made no mistake: this meant a new idea of man, an idea based on the non-imitative, non-illusionistic feats of the painters. The unconscious values of Cubism are ascetic: purity, effort, and a constructive heroism. A brand-new theory of perception is at work. Like Husserl's eidetic reduction, it builds on Bergson's energizing of sight by memory, but supersedes the Impressionist eternization of privileged moments by a series of *Abschattungen*, which multiply perspectives and extend time. To instantaneism succeeds simultaneity. Death is symbolically ignored by the Cubist, whereas it obsessed the Impressionist. Intelligence rather than the senses becomes the artist's chief tool of inquiry, and like a blowtorch it cuts out the heterogeneous forms of a new reality. A reality not of perception but of conception, as Apollinaire said. The poet instinctively found the symbol for Cubist art: the flame. Solar symbolism paradoxically is at the center of those grey- and brown-hued pictures. The pictures of the Impressionists are not solar, although sun-drenched, because they obey a passive convention of an almost photographic kind. The solar values of creativity place the Cubist artist as Promethean hero at the center of the modern world. The Cubist askesis of shedding iconic conventions is a purification ritual, whose biological function may be to recapture man's lost power over time. The importance of art "as a substitute for all the gods" (Wallace Stevens) dates from "Les Demoiselles d'Avignon."

It is, I hope, manifest that my two structural models are neither interchangeable nor timeless. They are historically situated by their reference to modernity, especially machine techniques. They are psychological moments separated by a transitional generation. But all the arts, although partaking in the same function, develop at different rates. Thus we find poets, like Wallace Stevens and Guillaume Apollinaire, whose evolutions exemplify the orientation of Impressionism in a first phase, then, under the influence of Cubism, shift rather suddenly, change their manner in an observable, provable, datable step, while their personal symbolisms also undergo a considerable change. By simply comparing Apollinaire's Rhineland poems with the later Calligrams, or Stevens' *Harmonium* with *The Man with the Blue Guitar*, it is possible to relate an influence, which is a matter of record—Apollinaire's shock of recognition in 1907; or Stevens' many allusions to Picasso in *The Man with the Blue Guitar*—with biographical facts of a more or less historical character—rising nationalism in France which, after the "Mona Lisa" episode, rejected Apollinaire among the foreign agitators of French art; the Great Depression of 1929, which reached Stevens through his business allegiance, and seemed to deny art any place in the new mass society; and with a normal psychological evolution. (In a private conversation Gilbert Durand agreed that a heroic phase may appear at midpoint in life; this is what Jung termed the fight of the animus against the threat of the anima. To my surprise I find most cyclic imagery concentrated in the works of aging poets.) What justifies the use of labels like "Impressionist" or "Cubist" is the presence of prevalent structures. I offer my two models as a means of testing the labels against enough criteria to insure their relevance, and to stimulate awareness, on the critic's part, that a writer may be an Impressionist during this or that phase of his style, or have Impressionist tendencies to this or that degree. Thus Juan Ramón Jiménez, in the passage studied by Professor Ilie, exemplifies the Impressionist attitude to time, while his pointillism leans toward the "modern" style of Cubist abstraction. Apollinaire's use of surprise in an early poem like "Rolandsek" anticipates the Cubist sudden shifts of perspective, but his thematic composition remains homogeneous during his Impressionist phase. Mallarmé's Impressionism is skin-deep because the shift from the homogeneous to the schizoid structure of his symbolic world came very early, and the influence of Morisot and Monet met with the resistance of his ascetic, dualistic tendencies. But it would be anachronistic to compare him, as Helmut Hatzfeld boldly did on page 197 of *Literature Through Art* (N.Y., 1952), with abstract sculpture, although the psychological structure of the Swan and Brancusi's bird may be the same. The presence of basic similarities would permit *any* comparison one wished, since all arts have the same biological function, in this case the transcendence of mortality by purification, and such relationships will continue to look gratuitous unless they are historically validated. What Mallarmé did not share with Brancusi was, among other things, the example of everyday objects metamorphosed by new machine techniques. But Hatzfeld's relationship, whatever the label used (and Mallarmé was certainly *not* an abstractionist!) is truer to the spirit of Mallarmé's poetry than the usual comparison with the Impressionists. If psychological criteria alone cannot justify relationships between the arts, on the other hand purely stylistic comparisons fail, as Professor Brown so aptly showed, and as Damaso Alonso had warned, not so much because they are applied indiscriminately from painting to poetry as because they are mutilated, partial, cut off from the symbolic values which structure all human creation.

A BIBLIOGRAPHY OF CRITICAL WRITINGS CONCERNED WITH LITERARY IMPRESSIONISM

The following list, an earlier version of which was presented to the participants in the ACLA symposium, is—to the best of our knowledge—the first comprehensive bibliographical compilation of critical writings concerned with literary Impressionism. It is selective insofar as we have included only those items we were able to check. We have omitted numerous passing references to Proust and Virginia Woolf (their number is legion) but have retained several articles dealing with literary Impressionism *avant la lettre* (Lerch and Wiemann on La Fontaine, Raschillà on Manzoni, etc.). We have deliberately excluded critical references to the relationship (personal or critical) between writers and painters—such as G. A. Cevasco's essay on "J.-K. Huysmans and the Impressionists"—as well as to novels in which Impressionist painters appear as characters—such as C. Hofman's dissertation "Le Peintre dans le roman français 1830-1890." In order to make the list even more useful and complete, we would welcome suggestions from our readers.

For simplicity's sake, we have arranged the bibliography alphabetically by the names of scholars and critics, rather than grouping the entries according to national literatures. The standard *PMLA* abbreviations have been used throughout.

Several students have helped in the preparation of the list. We are especially grateful to Miss Shirley Hobbs but also wish to thank Mr. Andrew Clarke, Mr. Darnell Clevenger, and Mr. William Harms—who will use some of the material in his dissertation now in progress.

U. W.

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CLASSICAL STUDIES AND THE COMPARATIVE METHOD

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The 1968 meeting of the American Comparative Literature Association opened with this symposium. It was the hope of the planners of the meeting that such a symposium would clarify the role the classics might play in a program of comparative literature.

Those of us who feel that a literary scholar ought to have an awareness of the past, prize ancient languages for what they have meant to good writers. The interaction between ancient and more recent literatures is an important branch of comparative study. A program that makes it possible for students to consider this interaction is better than one that does not. But the ancient literatures are not only seeds of a later promise; they are also interesting, and often beautiful, in themselves.

Within the setting of a symposium, it is easier to do justice to the classics if we treat them as an object, rather than an ingredient, of comparative study. It was decided, therefore, to choose an ancient text of unquestioned authority, and to have three speakers comment on it. The text chosen was Sappho's second ode, *phainetai moi,* cited in Longinus, *On the Sublime.* The speakers were selected for what was hoped would be dissimilar approaches. As it turned out, their differences were an object lesson in comparative method.

The first speaker was Gordon M. Kirkwood, Professor of Classics at Cornell University. Cast in the role of the textual and historical scholar, he established a working text and adumbrated the biographical and social probabilities to be taken into account.

The second speaker was Philip Damon, Professor of English and Comparative Literature at the University of California, Berkeley. Using Mr. Kirkwood's text, he offered a critical analysis of the poem, with special emphasis on what he considers to be a change in texture half way through it.

The third speaker was J. V. Cunningham, Professor of English at Brandeis University. He discussed the recommendations of Longinus; examined the appropriateness of the poem in the context of the recommendations; and offered a poem of his own to test the utility of Longinus's advice. (Professor Cunningham's paper could not be included because of its length.)

After the presentation of papers, members of the audience joined in a discussion of some of the issues raised. At no point in the proceedings was it suggested that a Greek poem ought to be handled differently from a poem in another language. There was an understanding, however, that the interpretation of a literary work could only profit from a pooling of resources. Three critic-scholars of varying backgrounds and interests worked together to elucidate the sense of a poem. In the process, the poem was the gainer. At the same time, the common concern about the Greek poem helped to enlarge our comprehension of what has been tried in literature, and what is possible.

SAPPHO, FR. 31 LP

φαίνεταί μοι κῆνος ἴσος θέοισιν
ἔμμεν' ὤνηρ, ὄττις ἐνάντιός τοι
ἰσδάνει καὶ πλάσιον ἄδυ φωνεί-
4 σας ὐπακούει

καὶ γελαίσας ἰμέροεν, τό μ' ἦ μὰν
καρδίαν ἐν στήθεσιν ἐπτόαισεν·
ὤς γὰρ ἔς σ' ἴδω βρόχε', ὤς με φώναι-
8 σ' οὔδ ἒν ἔτ' εἴκει,

ἀλλὰ κὰμ μὲν γλῶσσα ἔαγε, λέπτον
δ' αὔτικα χρῶι πῦρ ὐπαδεδρόμηκεν,
ὀππάτεσσι δ' οὐδ' ἒν ὄρημμ', ἐπιρρόμ-
12 βεισι δ' ἄκουαι,

κὰδ δὲ μ' ἴδρως κακχέεται, τρόμος δὲ
παῖσαν ἄγρει, χλωροτέρα δὲ ποίας
ἔμμι, τεθνάκην δ' ὀλίγω 'πιδεύης
16 φαίνομ' ἐμαύτᾳ

He seems to me the equal of the gods,
That man who sits before you
And listens close by you to the sweet
4 Sound of your voice

And the charm of your laughter, that
Sets flying the heart in my breast.
As soon as I look at you, so soon do I lose
8 All power to speak;

My tongue lies broken, and a subtle
Flame at once runs under my skin,
My eyes see nothing, a roar
12 Sounds in my ears,

Sweat pours down me, trembling
Seizes all of me, I am paler
Than grass, only a little short of death
16 I seem to myself.

Gordon M. Kirkwood
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This is one of the most admired and surely the most misinterpreted of all ancient Greek poems. What it needs is not so much interpretation as liberation. There are substantial problems concerning the text, and there is a difficult question as to the amount of the poem that we have. With these problems it is possible to deal simply and reasonably, though not conclusively, as I think that my comments on them will show. But even if we can reveal the poem by removing or at least lowering these philological barriers, different and intransigent problems remain. The poem has been read by so many generations of variously disposed critics that it is in constant danger of being stifled by blankets of scholarly and moralizing explanation. Some recent scholarship on Sappho has done much to brush away the accumulation of false hypotheses, but questions about the occasion of the poem and consequently of its purpose and meaning have not found generally accepted answers. I do not hope to convince anyone about these matters; I merely present what seems reasonable to a classical philologist who approaches the poem and the problems *sine ira et studio.*

The poem owes its preservation to the fact that it is quoted in the late Greek essay in literary criticism entitled *On the Sublime*, traditionally ascribed to a Longinus. There are a number of faults in the text, and there is a mystery about its completeness. Several other brief quotations and allusions, in other authors, add nothing to our knowledge of the text. But a recently-published scrap of papyrus provides a small but unequivocal bit of information about line 16; I shall come back to this point.

The text is for the most part clear and readable. There are just five principal points concerning the text and literal meaning that call for some comment.

My translation of line 5 takes *to,* which I translate "that," to refer to what immediately precedes; the 'I' of the poem, whom we may quite safely take to be Sappho, is reacting to the exciting sound and sight of the girl herself. The meaning is not what Denys Page says it may be (in his *Sappho and Alcaeus*): "I am jealous when I see the man enjoying your favour; for when I look at you, sitting near him as you are and talking and laughing to him, I am overcome by emotion." There are two good reasons for rejecting the theme of jealousy: in the first place, hearts do not leap with jealousy, but with excitement; and, in the second place, in line 7 Sappho quite clearly specifies the cause of her excitement: "For when I see you" not "him" or "you and him." There is a long history of discussion as to whether Sappho's emotions and symptoms are those of love or jealousy; if the Greek words of lines 3-7 are taken in their most probable and normal sense, the question need not arise, and I propose to drop it.

The text of line 9 as it stands in Longinus, *alla kan men glôssa eage lepton,* is unacceptable in two places. The opening three syllables are unintelligible, and there is a hiatus between *glôssa* (tongue) and *eage* ("lies broken") that is most unlikely to be what Sappho composed. The opening syllables can be emended into sense easily, with very little change and high probability, and this question need not detain us. But the hiatus is another matter; we must do something about it. What? Patchwork is one answer, and my translation assumes such patchwork, either an *m'* (short for *moi*) between *glôssa* and *eage*, or the supposition that a digamma was pronounced at the beginning of *eage.* Both expedients are open to some doubts on the grounds of idiom, and consequently some critics would change the verb, from *eage* to *pepage*, "my tongue is frozen." Some confirmation for this change can be adduced from Catullus's imitation, in which the corresponding phrase is *lingua sed torpet;* moreover, in Longinus's comments on the poem, he says that Sappho represents herself as being at the same time cold and burning (*hama psuchetai kaetai*) which might not unreasonably refer to this phrase and the following clause, "a subtle flame runs under my skin." But there are stronger counterarguments. To emend away from the strange and splendid phrase "my tongue lies broken" would in any circumstances be repugnant; when we have confirmation for it from Lucretius, who in a clear imitation of this passage (3.155) has "infringi linguam," to change is positively irresponsible. The Catullan imitation need not trouble us; Catullus is throughout offering a paraphrase, not a translation. Moreover, the needed changes in the opening words of the line can be much more readily accommodated to *eage* than to *pepage*.

At line 13 Longinus has *ekadem' hidrôspsuchroskakcheetai*, which is unmetrical and unintelligible. The conjecture *kad de m'* (Ahrens) is generally accepted as a remedy for the beginning of the line, *kad* being correct Aeolic for *kata;* it would be highly subject to corruption through unfamiliarity at a later period. The main decision in this line is which of two sets of two syllables to drop, the adjective *psychros*, "chill," modifying *idrôs*, "sweat," or some part of the following verb. If we keep *psychros* and reduce and transform *kakcheetai* ("pours down") to *echei* ("Holds me," "is upon me"), we get the reasonable meaning "a cold sweat is upon me"; but omitting *psychros* we get just as good a meaning, "sweat pours down me," and more easily account for the corruption, since *psychros* is a very likely gloss: to explain "sweat pours down me" an annotator comments "i.e. cold sweat," and his explanatory adjective, probably written interlinearly, later becomes incorporated in the text; this is a very common occurrence.

For line 16, which my text and translation present as complete, the text of Longinus is incomplete; all it has is *phainomai.* Among suggestions for completing the line the most memorable is *Agalli,* vocative singular of *Agallis,* a putative favorite girl of Sappho's. The poem has sometimes been called the Agallis poem, on the strength of this modern addition to its contents. A recently found papyrus, now published in the *Papiri della Società Italiana,* consisting of 8 lines of a commentary on the poem, and quoting from the middle of line 14 to the end of line 16, has settled the issue. The reading is *phainom' emautai* ("I seem to myself"); the final letter is missing from the papyrus, but there can be no doubt about it.

The absence of the end of the word is, however, immensely regrettable for another reason: it might have been followed by punctuation that might have helped to solve the old and important question whether or not the poem ended at this point.

In Longinus, following *phainomai* are the words *alla pantolmaton epei kai penêta.* Although the first three words are metrically appropriate the rest are not; and there is no readily apparent meaning. Emendation can of course solve both these problems, and some editors accept a conjecture by Wilamowitz, *epei ken ê ta,* and translate "but all must be endured, since this is so." This text introduces a note of resignation that seems to me peculiarly inappropriate vis-à-vis everything that goes before it in this passionate and unreflective poem.

But must we suppose that the words are in fact a continuation of the poem?

Can we, instead, think that it ended at line 16? C. M. Bowra, in *Greek Lyric Poetry,* second edition (Oxford, 1960, p. 186) gives some rather good reasons for thinking so; I shall turn to these presently.

But what reasons are there for taking the words for a line of Sappho's poem? They are, at the beginning, metrically correct; this is to my mind the most impressive argument. Second, the words make no sense in relation to the sentence that follows in Longinus, and are a little harder to twist into sense for this purpose than for a possible continuation of the poem. Third, Catullus has a reflective final stanza. But as you will remember, Catullus's final stanza is so Roman, so involved in specifically Catullan thought and problems, with its self-conscious and self-disparaging comments on *otium,* that this argument works just about as well against supposing that there was another stanza in Sappho. We can say this: if there was a fifth stanza in Sappho's poem, Catullus did not translate or imitate it; he replaced it, just as he omits—or replaces—Sappho's fourth stanza.

But—it has been argued by Richmond Lattimore in "Sappho 2 and Catullus 51" (*Classical Philology* 39 [1944], 184-87)—there was a type of ancient lyric poem in which a description of a personal experience is followed by a generalization that grows out of it. As evidence of this poetic type, Lattimore offers only the two poems in question, and one other by Sappho, the poem addressed to Anactoria (16 LP). But there is some likelihood that the presumed reflective stanza of that poem really belongs to a following poem; moreover, the text of the stanza is so fragmentary that nobody can possibly know whether or not it is a reflection; Lattimore's article was written at a time (1944) when over-courageous restoration of these fragmentary lyrical texts was in style. In his more recent translation of the poem Lattimore omits this stanza and gives no indication that the poem is not complete without it. Other poems of Sappho give no encouragement for the belief that she was likely to end a poem with a reflective passage; the one certainly complete poem that we have, the hymn to Aphrodite, has no such closing passage.

There are, moreover, some good reasons for rejecting the words. As Bowra observes, if we suppose that what follows *phainomai* is a further line of the poem, it is odd that there should be a break in Longinus's quotation just before it and nowhere else. (The words in Longinus are actually written all together, with no line indications; but we must suppose a gap if we take these words to be Sappho's because the *alla* must begin the next line; otherwise the metre becomes impossible and a principal reason for attributing the words to Sappho is destroyed.) Moreover, it is strange that Longinus, who comments only on the account of physical sensations in lines 5-16, should quote just one more line, which adds nothing to the point he is making; if one additional line, why not the whole stanza?

The words may therefore be a corruption of Longinus's thought, not Sappho's. By curious coincidence, there is an exact parallel to this situation in the presentation of another poem of Sappho's, the description of a garden of Aphrodite. The poem is, for the most part, preserved only on a fragment of pottery, but the last stanza on the sherd is quoted by Athenaeus, in that curious mélange known as the *Deipnosophistae,* and there the end of the verse is followed by the words *toutoisi tois hetairois emois ge kai sois.* This is undeniably prose, though *toutoisi* is a poetic form. The words may represent a paraphrase of a continuation of the poem, or they may be Athenaeus's way of making transition from the quotation back to the prose text. There are other quite good grounds for believing that the poem does in fact end with the stanza preceding these words; and this, it seems to me, makes it easier to believe that the words in Longinus also are outside the quotation.

In any case, it is probable that line 16 is near the end of the poem. The clear echoing of *phainetai moi* of line 1 by *phainom' emautai* in line 16 probably signals the end, with the archaic convention of ring composition, as in the repeated *elthe* in Sappho's hymn to Aphrodite (1 LP).

These then are the words and the dimensions of the poem, as well as I can determine them. There is one other question that, because it is essentially a philological matter, I shall undertake to present: what is the occasion of the poem, and what bearing has this on our understanding of what the poem is about? To the question: what is the poem about? there is a very simple answer: it is about the manifestations of Sappho's passionate love for a girl, occasioned by Sappho's witnessing the girl *tête-à-tête* with a man. But this simple description has been frequently and emphatically denied, in the name of morality and in the name of scholarship. There have been those who disapprove of and seek to discredit the evidence of Sappho's homosexual passion; a certain amount of ingenuity has even been spent in rewriting the poem so as to make *kênos anêr* the object of Sappho's passion. The desire to rescue Sappho from a life of sin, by emendation or interpretation, is not today an important element in the criticism of Sappho's poetry. But there have been other grounds for complicating the understanding of the poem, and since they are still fully operating it is appropriate to scrutinize them briefly. The first is the belief that all poems by Sappho must be identified with a formal occasion; the second is the belief that the formal occasion of much of Sappho's poetry was the celebration of marriage; the third is that the relationship between Sappho and the women of her group, who figure constantly in her poems, was much like that between a teacher and her pupils. This combination of ideas has produced a very strong tradition that the man and the girl of this poem are bridegroom and bride, and that the poem is Sappho's contribution to the wedding, describing her feelings on the occasion of the wedding of a girl who has been a member of her group.

I should like to begin by endorsing the strong and trenchantly-expressed view of Denys Page on this question: "There was never such a wedding-poem in the history of society; and there should never have been such a theory in this history of scholarship" (*Sappho and Alcaeus*, p. 33).

One source of support for the wedding-poem notion is the sentimental and unfounded picture that long prevailed of the relationship between Sappho and her *thiasos*, though even to use so definite a term as this to describe the group of women is to exaggerate the extent of our knowledge of it. There was a circle of some kind, in which the figure of Aphrodite and the subject of love were important; Sappho was certainly dominant in the group; probably the other women were younger; there were similar, rival, groups. That is all we know. We may therefore safely dismiss as unfounded the picture of Sappho as a schoolmistress and the interpretations of this poem that have been built upon it. Here, in brief, is one example of such a view of the poem, presented by H. J. M. Milne, "Musings on Sappho's *phainetai moi*," (*Symbolae Osloensis* 13 [1934], 19-21): "Sappho's poems are all occasional and personal, all attached to definite events. . . ." Here the occasion is "the marriage of a favorite pupil . . . And how does she (Sappho) behave? Nothing out of the way. She turns faint, like many another woman at such a time." A poem that through the ages has stood as a model of passionate expression is thus reduced to the ordinary and typical sentiment of a teacher at a favorite pupil's wedding.

It has, however, been maintained that there is internal, philological evidence showing this to be a wedding poem. The argument has been best presented by the eminent German Hellenist Bruno Snell in "Sappho's Gedicht *phainetai moi kênos*," (*Hermes* 66 [1931], 71-90), who insists that the form of the poem is based on the traditional form of the Hymenaios. The evidence that Snell adduces is principally what he calls the *makarismos*, the "beatification," of the man at the beginning; *phainetai . . . isos theoisin* means that the man is "in appearance the equal of the gods," and this, Snell holds, is traditional praise in ancient Greek marriage poems. Actually, our extant examples of ancient Greek marriage poems are few in number, and the only parallels that Snell gives are from Sappho, one from a poem that certainly is a marriage poem, in which the bridegroom is said to be "the equal of Ares," and two from another poem (44 LP) which may or may not be in some sense a marriage poem; I believe that it is not. But in any case, there are two other instances of similar phrases in Sappho, in one of which we have no grounds for supposing that the context has to do with marriage; in the other (Fr. 23) it clearly does not. Moreover, phrases such as *isotheos phôs*, *theoeikelos*, *theoeidês*, and the like are commonplace in Homer, with no reference to matrimony. The argument is very weak, though it has won many adherents.

But, finally, must there be an occasion? If there must, perhaps a wedding is after all the least improbable; it is hard to imagine any other formal occasion that would have produced or accommodated this poem. I think that there are substantial grounds for supposing that a lyric poem written at the beginning of the 6th century B. C. is likely to have been connected with some formal occasion. We know that this is true for choral lyric, just as it is in the fifth century for tragedy and comedy; paeans, dithyrambs, maiden-songs and the other choral types were formal components of religious celebrations. It is not unreasonable to infer that monody too was so connected. To imagine that Sappho and her contemporaries would have composed purely personal and private poetry may well be anachronistic.

Yet the evidence of other poets suggests that the assumption of occasion needs some modification. For some reason or other, critics of Greek lyric poetry are far more concerned to find specific occasions for Sappho's poems than for anybody else's. The question whether *phainetai moi* is a wedding poem has been vigorously debated; I am not conscious of any similar concern to determine the specific occasion of Alcaeus Fr. 130, the remarkable picture of the poet in exile, or of Archilochus's famous song of hatred for the friend who betrayed him (79D), or of any poem of Archilochus, Alcaeus, or Anacreon, unless the subject readily suggests its occasion, as in some of Alcaeus's drinking songs.

It is not unreasonable to think that Sappho's poems were all, except the small number of clearly identifiable marriage poems, connected with activities and meetings of her group. But there is an essential difference between imagining such a general and relatively informal motive and outlet for poetry and positing a specific ceremonial occasion for a given poem. If a critic wants to believe that this poem was composed by Sappho because of the marriage of a beloved girl, we may allow this as a reasonable and harmless guess. But if the critic goes on to say that the poem is, formally, a wedding poem and is about the *makarismos* of the groom, he is distorting the poem to fit a theory. If an occasion is needed, let us suppose that the poem was sung at a meeting of Sappho's group. This supposition provides just as probable an occasion, and is ten times as sensible in relation to the tone and contents of the poem. It does not compel us to argue, absurdly, that such an expression of passion would not be out of place at a wedding, or that it is not after all a poem of passion. Above all, it avoids the usual but disastrous tendency to interpret every bit of Sappho's poetry that can be twisted into a semblance of having to do with marriage as being a wedding poem.

The consideration of occasion can be a useful check on interpretation. It can also be a prison. Occasion provides the ancient poet with a motive, an outlet, and a form for self-expression. But it is necessary to allow for the turning of traditional forms and occasions to new meanings that transcend the old. We know that this happened in choral poetry a century later; several of Pindar's odes that are classed as epinicia are in fact something much less formal and definable. If Sappho's *phainetai moi* is occasioned by a wedding, it is more important to see that Sappho turned that traditional public theme to a strikingly new and personal use.

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Sappho's poem makes, partly by accident, the same demands that a poem like William Carlos Williams' "Red Wheelbarrow" makes by design. So much—which means almost everything—depends on a willingness to take in the spare configuration which lies before us and withstand fretful impulses to get behind, around, under, or beyond its hard surfaces and sharp outlines. It is a poem which resists impositions. Time has peeled away virtually all of the exceedingly particular social context that would allow us to assign critically helpful meanings to any of the various historical or psychological theories which scholars have tried to fasten to words like *anêr* or *isos theoisin* or even *eptoaisin.* These are words which resist much commentary. Anyone who has taught Greek in certain of the central states is familiar with the Monday morning telephone call which begins with a slightly truculent voice saying, "Please tell me whether the Greek word *baptizo* means to dip or to immerse." My own response, developed by trial and error, was to say, "I think it means roughly the same thing as 'baptize.' " It is in the same unadventurous spirit that I say that I think Sappho's *anêr* means "man," that *isos theoisin* means "like the gods," that *eptoaisin* means, as Liddell and Scott have it, "to excite by any passion," and that they elude narrower definitions than these.

The poem—or what I take to be the poem—consists of a single, highly organized sentence which begins with a situation that is in some inascertainable way triangular, and moves from this situation into a vivid catalogue of Sappho's psychosomatic symptoms. What one would like most from an interpretation is, I suppose, a satisfying account of the relations obtaining between the situation and the catalogue. The words of the second strophe will not tell us everything we might wish to know about these relations, and this is shown by the number of possible though mutually exclusive readings that the words have received. It is likely that the right kind and the right amount of historical information would be helpful here, but it is not at all likely that we shall ever have it. We are never going to know, for instance, what "bridegroom" *et tout cela* really meant for Sappho, and so for exegetical purposes it is to some extent all one whether the *anêr* is a bridegroom or not. The same thing is more or less true for the other areas of semantic dubiety. The most verifiable, investigable, and consequently most interesting statements that can be made about the poem's meanings are statements about the meanings of its syntax and its structure. I am not suggesting that statements about syntax and structure are less prone to error than statements about history and psychology. Everyone knows that they are not, and I imagine that some of my own statements will seem exceptionable enough. All I mean is that the poem's syntax and structure are, in principle at least, available for direct inspection. Whether the *anêr* was bridegroom, dinner guest, average man, rival poet, or just plain rival, he is indubitably the subject of a grammatically noteworthy sentence whose parts are related to each other in observable and statable ways. An analysis of these relations may not give us any help with referential meanings—the kind that can be put in a lexicon—but it may suggest something about differential meanings, and differential meanings can be efficient instruments of discovery.

That we can speak with any confidence of the sentence that comprises the ode is due to the recent recovery of the reading *phainom' emautai*, "I seem to myself," for the sixteenth line. It is quite probable that with this reading we now have the poem's original conclusion, but there is no reason to insist on anything beyond the fairly plain fact that the conventional ring-form, with *phainom' emautai* echoing *phainetai moi*, indicates the existence of a fully and emphatically stopped rhetorical unit. The sentence which stretches between these two phrases begins with a long, hypotactic passage: a main clause followed by a relative clause containing two coordinate verbs, followed by a second relative clause, and concluded by a loosely causal one with its own internal correlative construction. At the poem's mid-point, marked by *alla*, "but," in the ninth line, there is an abrupt shift to an insistent parataxis: eight short independent clauses connected with a *men* and seven *de*'s. This perceptible change in the movement of the syntax is matched and reinforced by a modulation of the diction. Of late years, much attention has been paid to the lyric poets' use of epic vocabulary and to the poetic effects obtained by it. In some of her poems, Sappho appears to use homeric forms and homeric words to achieve what one critic has called "a deliberately created homeric tone." While this kind of tone, sometimes used ironically and sometimes not, is usually clear enough, the amount and the kind of deliberation is often hard to specify. In her poetic transactions with a world of heroic values that was at once so close to and so far from her own world, Sappho seems to have turned as naturally to Homer as Emily Dickenson turned to the Bible during confrontations with the God of her fathers and His given but unacceptable universe. Whatever one may say about intentions, Isaiah is *in* "I've known a heaven like a tent," and Homer is *in* "Some say a troop of horsemen or of infantry, others a fleet of ships is the fairest thing upon the black earth, but I say it is whatever one loves." Homer's "black earth" evokes a background against which Sappho poses her own private, subjective, very unhomeric vision of *to kalliston*.

The first two strophes of the ode, with their steady, flowing mode of syntax, appear to me to be rather homeric, or at least rather formular in their diction. The phrase *isos theoisin* has often been compared to Homer's *isotheos phôs* and similar locutions. The construction of the seventh line's *ôs gar es s' idô . . . ôs me*, "as soon as I see you, then . . . ," is common in Homer; one scholar has felt behind it the reverberations of an epic line like *hôs d' iden, hôs min erôs pukinas phrenas amphekalupsen*, "as soon as he saw her, love enveloped his heart." Homer's *enantios hêsto siôpê* has also been compared to Sappho's *enantios . . . isdanei.* I do not remember having seen the phrase *kardian en stêthessin* mentioned in this connection, but it is distinctly evocative of Homer's *kradiê kai thumos eni stêthessi.* I can find nothing like this in the last two strophes, with their quite unhomeric staccato of short, paratactic clauses. Indeed, phrases like "my tongue is broken," "a thin fire," "greener than grass" seem to me to evoke a stylistic and conceptual range quite distinct from Homer's. Lacking time to provide an analysis, I will provide an apology instead and simply assert dogmatically that their particular brand of metaphorical energy is almost counter-formulaic in its effect. I will also assert that *phainom' emautai* is a phrase that no homeric hero could ever have uttered and that it bespeaks an explicit introspective intensity that no homeric hero could ever have achieved. No homeric hero ever says *phainetai moi* either, but this is merely a lexical accident, since some of them use other verbs in constructions which mean the same thing. The ring-form of the poem implies a kind of distance between Sappho and Homer which is reinforced by the structure of the sentence which bridges the two responding phrases.

There is, then, a kind of turn on the word *alla.* The word is a logically negligible one, and as a weak connective between two clauses, it is for practical purposes untranslatable. But particles often work harder in a poetic context than their logical function within their sentence requires them to: "AND the fire that breaks from thee then;" "It is the cause, my soul." The adversative force of *alla* bears on a pattern that extends beyond the clause level to the whole poem. It marks the *volta* between the two tonally contrasting halves of the poem. It signals direction and movement. Consider, by way of loose analogy, the formular, official, externalizing voice of this passage:

> The children learn to cipher and to sing,
> To study reading books and history,
> To cut and sew, be neat in everything
> In the best modern way.

Contrast this with the shift in the next stanza to the private, internal bardic tone:

> I dream of a Ledaean body, bent
> Above a sinking fire, a tale that she
> Told of a harsh reproof or trivial event.

The phrasal rigidities and the ostentatiously public rhythms of the first stanza define the world of the paddlers; their antitheses in the second stanza lead us into the world of the daughters of the swan. The smile of the sixty-year-old smiling public man remains in the first world, as the poet behind the smile withdraws to become the protagonist of the poem's action, which is subjective.

I am not planning to attempt a reconstruction of the scene in Sappho's opening strophe, or even to decide if there is a scene. I am trying to look at, or listen to, what Donald Davie calls "the curve of the syntax"—the articulate energy that carries us from one end of the poem, where we have a man who appears godlike to Sappho, to the other end, where Sappho seems almost dead to herself. My own fallible eye and ear persuade me that this "curve" puts Sappho's impersonally described silence (like Yeats' impersonal smile) in the world of appearances and public gestures, and separates it from a vivider inward world in which the silence is transposed into "my tongue is broken." I am attracted by a translation of the second strophe which it is possible to write about, but which it would probably be impossible to write. I would want it to indicate that the relative pronoun *to* refers both to the girl's laughter and to the fact that the *anêr* is (or might be) listening to it. I would like *eptoaisen* kept as neutral or as ambiguous as possible, on the assumption that Sappho's involvement with the laughter and the *anêr* may be as nuanced, elusive, and ambivalent as Yeats' involvement with the school children. The causal force of *gar* in the seventh line would be emphasized more heavily than it usually is, in order to suggest that the vocal constriction is part of an overt response—a palpable and observable silence related to the situation which generates the condition named by *eptoaisen.* The *alla* of the ninth line would be given somehow the rhetorical saliency it deserves.

The impact of the poem, as I have described it, depends on a poetic language in which there is a very considerable diachronic pressure on individual words, and comparatively little lateral pressure from other words in the immediate context. By this I mean that despite all the self-conscious differences, the poem is still managed on what might be called formulaic principles. Homer's oral style places great value on the loosely stipulational fitness of epithets and descriptive phrases, and seems almost to disvalue the tenser forms of local interaction which are a major resource of written poetry. The adjective that will be applied to a given noun is determined to a considerable extent by mechanical considerations, and the very fixity of the procedure has its own kind of power. This is the way it has always been, this is the way it has always been said, this is an authentic echo from the spacious world of the heroic past. Homer's unit of meaning is the line and the half-line; effects are formed and stabilized at this level and not at the level of the active, exfoliating, consilient word. So it is with Sappho's ode. She is obviously not an oral poet in the homeric sense, but the ode's vestigial relation to an oral style is one of the things that makes it so crucially different from its major imitations. Sappho drives her thematic contrast through the poem by means of a highly active but completely linear syntax and by means of the traditional reverberations of individual words. She relies on an established poetic diction and on a direct, almost prose-like sentence pattern to state and resolve an idea that is embodied in and is coterminous with the poem's grammar. Catullus, to choose the obvious foil, is a poet of the word, and the differences between her poem and Catullus 51 are perhaps due less to attitudes toward life and love than to attitudes toward words. Catullus exhausts the energy of his comparison in a short burst of verbal interaction at the beginning. The first two strophes are framed by *ille,* "that man," and *mihi,* "me." The distance between *ille* and *mihi* is elaborated within the frame by a steady beat of pointed antitheses: *spectat* for the man, *aspexi* for Catullus; *identidem te* for the man, *simul te* for Catullus; the *beatus* implied in *par deo,* which modifies *ille,* balanced by *misero,* which modifies *mihi.* And having exhausted its formal energy in this flurry of verbal technique, the comparison has no place to go in the phrasal sense; and the subsequent development of the poem is consequently entirely different from Sappho's. There was nothing that compelled Catullus to end his version with a generalizing reflection on the harmful effects of *otium,* but he obviously did have to continue beyond the catalogue of symptoms because they will not end the poem for him as they did for Sappho. His preoccupation with the word in context has restructured the comparison and destroyed the phrasal cantabile that measures the distance between *phainetai moi* and *phainom' emautai,* while at the same time binding them formally together. The authentic oral poem is an event rather than an object, and the major difference between these two poems is the difference between a poem that still looks like it is happening and one that looks like it has been made.

A LITERARY HISTORY OF EUROPE: APPROACHES AND PROBLEMS

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The purpose of this symposium is certainly not to explain or to justify the principles of literary historiography. One could endlessly discuss the fundamental problem: is it better that a single scholar with all his shortcomings write a work with many gaps and even some misinterpretations which nevertheless gives a synthetic view of a whole civilization, or that twenty or thirty cooperating scholars publish together the results of specialized research? The theoretical answer to such a question will always be an ambiguous one, the nuances depending on the very purpose of the publication envisaged. In practice, the quality of any work in literary history and criticism will always reflect the industry, talent or genius of the authors. The choice of the contributors of the proposed cooperative undertaking initiated by the Hungarian Academy of Sciences and sponsored by the International Comparative Literature Association will also determine the merit of this project.

The idea of such a *History of European Letters* is implied in many statements formulated by critics in the nineteenth century and quite a few attempts to materialize such an idea have been undertaken. Some of these have been substantial contributions. It may suffice to remember the name of Georg Brandes. Similar publications were published in the twentieth century, one in Budapest, 1935: *Az európai irodalom tòrténete* (*History of European Literature*) by Michael Babits. None of these attempts, however, was conceived on a scale comparable in breadth and thoroughness to that of the present venture. The notion of "European literature" is not limited by geography, but by culture. To the initiators and patrons of the new *History of European Letters*, Europe has expanded beyond her natural boundaries. In this they agree with the author of *Menschliches, Allzumenschliches;* in the section "Der Wanderer und sein Schatten," Nietzsche explains, "Hier (in Germany) wo die Begriffe *modern* und *europäisch* fast gleichgestellt sind, wird unter Europa viel mehr an Länderstrecken verstanden, als das geographische Europa, die kleine Halbinsel Asiens, umfasst; namentlich gehört Amerika hinzu, soweit es eben das Tochterland unserer Kultur ist. Anderseits fällt nicht einmal ganz Europa unter den Kulturbegriff *Europa,* sondern nur alle jene Völker und Völkerteile, welche im Griechen- Römer- Juden- und Christentum ihre gemeinsame Vergangenheit hat."

Henry H. H. Remak
Indiana University

The Fifth Congress of the International Comparative Literature Association, held in Belgrade August 30 to September 5, 1967, endorsed in plenary meeting a cooperative, long-range project sponsored by the Association: a series of volumes treating the history of European literature from a comparative point of view.

The principal purpose of this paper is to report on a meeting attended by three members of the Coordinating Committee of the project (Remak, Vajda, and Voisine, the latter being the newly elected President of the ICLA) and two members of the Executive Committee of the ICLA (Ota and Söter). The meeting took place immediately after the Belgrade Congress; its summary follows.

This project goes back to the first significant contacts between comparatists from east and west at the Third Congress of ICLA in Utrecht (1961) and the Budapest Congress, "Comparative Literature in Eastern Europe" (1962), in which several distinguished scholars from western countries participated actively (Etiemble, Mortier, Rousset, Smit, Voisine). The instructive proceedings of this Congress were published in 1963 by the Akadémiai Kiadó, Budapest (*La Littérature Comparée en Europe Orientale*, ed. Istvan Söter, 534 p.). Various written and oral consultations followed, including discussion of the project at the Fribourg congress of ICLA (1964), the Strasbourg congress of FILLM (1966), during Professor Söter's study trip to the United States (1965), and at several meetings of the Bureau of the ICLA. These discussions culminated in the approval by the ICLA Bureau, in March 1967, of a memorandum submitted by the Institute of Literary Studies of the Hungarian Academy of Sciences outlining the project. The Bureau's decision was to circulate it and an accompanying questionnaire as widely as possible in order to obtain the opinions of the ICLA members in time for the Belgrade congress. The results of the inquiry were made available to the participants in the Belgrade Congress in the printed *Report on the Project of a History of European Literature* (Budapest, 1967, 41 p., in both French and English); they led to the approval of the project by the Congress and to the subsequent meeting in Budapest.

Communication difficulties within the American Comparative Literature Association made it impossible for the Hungarian Academy of Sciences to obtain a representative sampling of opinions from American scholars. The participants in the Budapest conference therefore considered it of the first urgency to inform ACLA members of the project. Additional copies of the *Report* distributed at the Belgrade meeting were prepared and made available to Professor Burton Pike, ACLA Secretary, as well as to the participants in the triennial congress of ACLA held at Indiana University April 18-20, 1968. A panel discussion on the project was made part of the official program of the Bloomington meeting. In order to keep ACLA members up to date on developments subsequent to the Belgrade Congress, I prepared the summary below. It was distributed to every registered participant in the Indiana conference, and is here submitted for publication (with certain omissions and additions, as well as a postscript).

A COMPARATIVE HISTORY OF LITERATURE IN EUROPEAN LANGUAGES

Summary of a conference held in the
Institute of Literary History
of the
Hungarian Academy of Sciences
and Humanities
Budapest, September 7, 1967

Participants: Saburo Ota (Tokyo), Henry H. H. Remak (Indiana University), Istvan Söter (Budapest), György M. Vajda (Budapest), Sec., and Jacques Voisine (Sorbonne).

The participants at the Budapest conference make the following recommendations:

1. Several types of studies are envisaged, each forming a series within the project. It is recommended that two or three volumes in each series be launched at a fairly early date on an experimental basis to gather experience for each type of studies. As a result of its experience with each type of investigation the Coordinating Committee may be expected to make definitive recommendations.

2. One series would deal with the history of a particular genre, tracing it throughout Europe within a given literary period. Authors would be strongly encouraged to take in several countries in the same study. For example, *The Romantic Drama* (one volume or more)—possible subdivisions or chapters: 1. The Romantic Drama in Scandinavia; 2. The Romantic Drama in France, Spain and Italy; 3. The Romantic Drama in England, Holland, and Belgium; 4. The Romantic Drama in Poland, Czechoslovakia and Yugoslavia, etc. Or, *The Romantic Lyrics* (one volume or more), as above. When the author of a chapter or volume has to limit himself to two or three countries, he will be urged to subdivide his sections not by country but by topic, e.g., the author of "The Romantic Drama in Scandinavia" should not subdivide his chapters or sections by Sweden, Norway, Denmark, Iceland, but by topics, each of which should cut across all countries treated, e.g.: Medievalism in the Scandinavian Romantic Drama; Nordic mythology in the Scandinavian Romantic Drama, Sea metaphors in the Scandinavian Romantic Drama, etc.

3. Another series would be less genre-oriented, tracing an important aspect of a European movement through various European literatures. For example: *Romantic Metaphysics* (one volume or more); *Romanticism and Folklore; Romanticism and the Middle Ages; Romantic Introversion; National and Cosmopolitan Features of Romanticism; Romantic Irony,* etc.
This series might also welcome studies tracing an important motif through a literary movement, for example: *The island motif in European Romanticism* (1 vol.); *The water motif in European Romanticism; The shipwreck motif in European Romanticism; The dream motif in European Romanticism,* etc.
Such a study could transcend literary genres, in which case it would probably have to limit itself to manageable geographic units (e.g.: The island motif in Scandinavian Romanticism, The dream motif in Russian and Polish Romanticism) or it would study a motif within a certain genre, in which case—e.g. dealing with lyric poetry—one author might be able to take in much of European literature, e.g. "The shipwreck motif in the Romantic Lyric Poetry of Europe."

4. A third type of study would be even more comprehensive, investigating the essential features of the totality of a movement in Europe. For example: *Romanticism in England, Holland and Germany* (one vol. or more); *Romanticism in Spain, Portugal and Italy* (one vol. or more). It goes without saying that Romanticism is simply taken as an illustration: Classicism, Realism, Naturalism, Symbolism, Expressionism, etc. could be substituted.
The Committee feels, however, that a volume on "The Lyric Poetry of Romanticism" might well be one of the first in the project, for several reasons. Romanticism is "just right" in time, neither too

remote nor too close. Much scholarly attention has been given to the theory and practice of Romanticism in the last several decades (witness a number of papers on the subject delivered at the Belgrade Congress). Lyric poetry does not make the demands on the time of the scholar made by the novel or even the drama. Recent scholarship has been particularly outstanding in the interpretation of lyric poetry. Lyric poetry lends itself excellently to literary criticism as well as to literary history.

5. A fourth type of study would deal, e.g., with certain aspects of the impact of Graeco-Roman literature(s) on the development of European literature, (e.g., during the Renaissance period), or with the impact of Oriental literatures on European Romanticism or Symbolism, or of Oriental philosophy and religion on European Romanticism, etc.

6. One member of the conference said he would not object to comprehensive studies of a particular genre in a particular period by individual countries, (e.g.: *The Romantic Novel in Germany, The Romantic Novel in France, The Romantic Novel in Hungary,* etc.), provided each contributor consented to take into consideration the same factors (e.g.: Medievalism in the Novel; Nationalism in the Novel; Exoticism in the Novel; Type of metaphors; Structure; etc.) so that meaningful conclusions could be drawn, in a concluding chapter or even in a separate volume, by the general editor or a committee of editors in charge of this particular series. There was no unanimity on this suggestion.

7. The Committee wishes not only to encourage studies encompassing several countries of European language but studies of certain geographic and linguistic units by scholars who do not reside in these areas. Example: it would be healthy to have a study of French Symbolism by an Englishman, of English Realism by a Russian, etc. Scholars from the entire world will be invited to participate in the project, whether they deal with their country or contiguous countries or not.

8. Non-European countries of European language (e.g., Latin America or Australia) should be included in the project.

9. The Committee recommends that each series or, in some cases, each volume be entrusted to an editor or an editorial committee with headquarters in a particular center of research. The following scholars were selected by the Belgrade Congress to be members of the international Coordinating Committee: M. P. Alexeiév (Leningrad), N. Banaševic (Belgrade), F. J. Billeskov Jansen (Copenhagen), J. C. Brandt Corstius (Utrecht), Alesandru Dima (Bucharest), Werner Krauss (Berlin), Harry Levin (Harvard), Henry H. H. Remak (Indiana), André M. Rousseau (Aix), Horst Rüdiger (Bonn), Robert Shackleton (Oxford), Mme. Stefania Skwarczynska (Lódz), Jacques Voisine (Sorbonne), René Wellek (Yale), György M. Vajda (Budapest: Secretary). Editorial control will be in the hands of the various designated centers of research subject to the guidance of the Coordinating Committee.

10. The participants in the Budapest meeting constitute only a fraction of the Coordinating Committee. Hence the first purpose of this memorandum is to enlist the advice of the Coordinating Committee. We ask them to make their comments as specific as possible. After all comments have been received, they will be circulated to the members of the Coordinating Committee for further suggestions. These suggestions and comments, if they do not differ too substantially, will be incorporated in a draft which, if approved by the Coordinating Committee, will be widely distributed to Comparative Literature scholars throughout the world, requesting their reactions

and enlisting their support. The Institute of Literary History of the Hungarian Academy of Sciences invited the members of the Coordinating Committee to such a meeting in Budapest in fall, 1968. At certain intervals the advice and consent of the officers and Executive Committee members of the International Comparative Literature Association will be sought. Reports will, of course, be made to each Congress of the I.C.L.A.

11. The participants in the Budapest conference are under no illusions as to the immensity of such a project. It may well take generations before the project or even the most important parts of it will be successfully concluded. But any progress made toward that goal will be a great gain—in method, information, and interpretation—for the international community of comparative literature scholars. No "International Comparative Literature Association" worthy of its name can eschew its obligation to implement its ideas and ideals by fostering a truly comparative history of literature. Nothing great has ever been achieved without taking the first step.

By May, 1968, the following developments had taken place: *a.* Professor Tisch of the University of Tasmania has agreed to direct the updating of Van Tieghem's *Répertoire* (January 4, 1968). *b.* Professor J. C. Brandt Corstius has indicated the readiness of the Institute of Comparative Literature at the University of Utrecht, which he directs, to take charge of the volume on Naturalism, (January 16, 1968). *c.* Professor Istvan Söter, Director of the Institute of Literature of the Academy of Sciences of Hungary, informs us that his Institute is preparing one volume on the Renaissance in Eastern Europe and another one on "national reawakening in the 'little' literatures of Eastern Europe." *d.* Professor Ulrich Weisstein of Indiana University has expressed willingness to direct one or more volumes on Expressionism. *e.* Professor Alesandru Dima, Director of the Institute for the History and Theory of Literature in the Academy of Sciences of Romania, has formally pledged the cooperation of his Institute. *f.* Professor F. J. Billeskov-Jansen of the University of Copenhagen announces that the *History of Nordic Literatures* in two volumes is making good progress. *g.* Professor A. K. Thorlby of the University of Sussex is considering the possibility of a research center there (Romanticism?). *h.* Professor M. V. Dimic of the University of Alberta in Edmonton, Canada, has launched a "Critical and Selective Bibliography of Romanticism." *i.* Contact has been made with Professor Mikulas Bakos, Director of the Institute of World Literature of the Slovakian Academy, with regard to possible sponsorship of a volume.

12. It will clearly be necessary to secure financial support from national and international organizations such as UNESCO. Helpful hints from the Coordinating Committee and other scholars as to promising sources of support will be most welcome. University or other presses interested in the project should contact one of the members of the Coordinating Committee.

13. The above tentative scheme is necessarily general. Many details need to be filled in. Several or all points may need to be reconsidered.

Comments:

Jacques Voisine (December 6, 1967), writes that it is important to keep in mind that "A Comparative History of European Literature" represents a historical point of view in its various volumes and series. Thus, an otherwise valuable study of motifs in e.g. Romanticism might not be appropriate to this kind of undertaking.

Professor Ulrich Weisstein of Indiana University has made observations on several points (November, 1967). He feels that definite limits regarding the size of each unit of study should be set initially in order to arrive at an appropriate relative proportion between the different parts of the enterprise. He thinks that two types of studies should be limited or even dropped. He feels that item three (studies tracing important motifs through a literary movement or period) should not be emphasized strongly, and that item six (studies covering the development of a genre within a national literature) should be eliminated entirely. Finally, Mr. Weisstein would not limit the treatment of each historical period to an examination of literary facts only, but would also take into consideration the other arts, especially in periods when correlations are important.

György Mihály Vajda expresses the opinion that talks up to now have been concerned with the preliminary stage of the enterprise. The studies that have been planned are to be regarded as experimental. Experience gained from this stage of the work will form the basis of the synthesis covering the whole of historical materials, representing the "second level." In the preliminary stage, centers responsible for individual studies should be granted considerable freedom in the choice of the subject and the way of its presentation. We should, nevertheless, call their attention to the fact that the final aim of our and their work is the elaboration of a complete outline; hence they should have that purpose in mind.

I should like to offer three final reflections: 1) We must keep this project within realistic, manageable bounds. The literary landscape is strewn with forlorn torsos of overambitious collective projects. It is preferable to produce a few completed volumes on relatively limited topics than scores of uncompleted endeavors on vast problems. For this reason, I think that one or several volumes tracing an important motif (island, water, shipwreck, dreams) in a certain period, current, or movement (Romanticism or Symbolism or Expressionism) in one or several genres (lyrics, drama, and the novel, in that order) throughout European literature would be among the more practical ventures.

2) It is much better to begin with a few carefully structured volumes of high quality than with studies whose topics are unrelated and picked simply because a scholar or an institute somewhere in the world happens to be interested in them. The volumes must be comparable methodologically as well as topically. They must be structured in such a way that the conclusions from a number of volumes actually fit into a synthesis of European literature, at least potentially. It would therefore be highly desirable if the organizers of certain volumes got together and agreed on comparable, if not identical, structuring. The *Naturalism* and *Expressionism* volume editors might agree that each of them would have chapters on the literary, philosophical, social, political, and religious origins and affinities of these movements; chapters on their impact on the visual arts (the stage, painting, sculpture); chapters on the literary language of these movements, etc. Yet, a chapter on "Scientific Origins" would seem indispensable to Naturalism, but hardly to Expressionism. On the other hand, a chapter on "Expressionism in music" would seem called for, but "Naturalism in music" much less so. The opinions arrived at, the evaluations and interpretations, should, of course, be entirely those of the individual scholar(s), but the categories treated should be agreed on. Planned contrastive categories are equally acceptable. Else we shall end up with non-comparable fragments, heterogeneous conglomerations.

3) There must be some kind of quality control. Not all volunteers anywhere in

the world are adequately equipped to handle any topic of their choice.

Konrad Bieber
State U. of New York
Stony Brook

With due respect to historical perspective and to the proportional importance of various periods in intellectual life, the I.C.L.A.'s endeavor might be compared to Diderot's *Encyclopédie.* There, too, a society of select contributors was called on to cover all fields of knowledge as they appeared to the ever-curious eye of eighteenth century man. Each contributor was given a specific assignment. The treatment did vary greatly, according to the individual's beliefs and temperament.

I am using this perhaps too superficial parallel in order to attempt a bridging of the potential East-West gap as it was seen to some extent by Professor W. B. Fleischmann in his report about the Fifth Congress of the International Comparative Literature Association in Belgrade, Yugoslavia, as printed in the "For Members only" column of *P.M.L.A.*, March 1968. Professor Fleischmann noted far greater discipline and better communications between members of some European delegations, particularly from Eastern European countries, than was the case between American members of the association. He deplored the lack of unity in the American delegation as well as the under-representation this country is now suffering in the association's executive committee. I must admit I fail to see any grave danger in these circumstances.

I am not at all disparaging Professor Fleischmann's point of view, all the less so as he himself has splendidly demonstrated how one can be fair and just to a supra-national point of view and thus overcome narrow exclusiveness or even biased editing and writing on subjects unpalatable to certain critics on political or religious grounds. I am referring to his editing of the *Encyclopedia of World Literature in the Twentieth Century,* based in part on the *Lexikon der Weltliteratur im zwanzigsten Jahrhundert,* published by Herder a few years ago. Only the first volume, representing roughly one third of the work, has been published to date, but it is already apparent that where the German edition suffered from disproportionate space devoted to some minor writers at the expense of some major ones scarcely or not at all represented, and from glaring inaccuracies, not excluding political slights and even falsehoods, the American edition under Mr. Fleischmann's able and diligent stewardship promises to offer a balanced and far more objective view.

I am mentioning this particular example of national editing of a collective work because it is directly and immediately pertinent to our preoccupation with the writing and editing of a History of European Literature as outlined at the Fribourg congress and in the Hungarian Academy's proposal. My point is that the editors of the Herder *Lexikon* sinned through lack of respect for the individual contributions.

Here is a precise connection between our time and our endeavor and Diderot's and his *Encyclopédie.* The luminaries called upon by Diderot could not have disagreed among themselves more, and yet there is a kind of unifying spirit in the great book resulting from their variegated effort. Of course, Diderot needed some good solid citizens and religious or political conformists on his team to make up for the daring he and his friends showed in the treatment of quite a number of prickly subjects.

An editor has the right to work toward a kind of unity in tone and method; he certainly has the duty to respect the contributor's thought. How that may be achieved is precisely the question we are confronted with.

Without being able to vouch for complete harmony in the various approaches to the writing of literary history by scholars of differing philosophic backgrounds, I would like to make bold and foresee a more positively "enriching," variegated, and living appraisal, owing to the likely clashes of ideas that have a not necessarily damaging effect in the open confrontation of scholarly opinions. The purpose of the endeavor: to write a literary history as seen by an International Association is clearly not to give a one-sided view of the literatures. National literary history has taken care of such execution, in point of fact, if not as its avowed aim.

How the diversity of points of view is to affect the method of presentation—that is an open question. It would be presumptuous to anticipate. At any rate, the end result is bound to offer insights sharply distinct from those afforded by the writing of national literary history, —or is it? The irony of what is admittedly an experiment would be if the joint venture were to produce a set of values not at all at variance with accepted standards. After all, when we read one another's critical work, we seldom sense a complete estrangement, even though our blood pressure may rise as the result of some unorthodox findings. Much the same way, I would wager the international history of European literature will come up with a picture substantially in keeping with what responsible scholarship has accumulated over the years, although it must be said that the collective effort will not have to stop there and may very well go beyond these conventionally set limits, perhaps embracing elements considered marginal or secondary, but related to literature. Such elements have already been introduced; we have only to think of sociology and literature, arts and literature, psychology, philosophy, etc.

Of course, we will have to see to it that our proposed study does not degenerate into a glorified parlor game or come to resemble in some way that French collective novel published a few years ago in *L'Express*, in which a dozen noted novelists wrote one chapter each without any prior consultation whatever. The sum total of that particular cocktail was amusing, though not exactly memorable. In the case of our history of European literature, our Hungarian colleagues have stated with frankness that warnings have already been received, cautioning them against any lack of cohesion; the need for coordination has also been stressed by Professor Remak in his letter to the Secretary General of the project. Therefore, we may anticipate a History that steers clear of the pitfalls of random assembly of loosely collected essays. Thus we need not end up with a sort of an Italian movie comedy where three or more vignettes are tossed together without logic or order, leaving us wondering if we missed the punchline, or even if there was one.

It will be the task of our colleagues in the several centers where portions of the experimental History of European Literature are at present being contemplated to relate their segment of the total work to the horizontally or vertically neighboring section; that is to say, to integrate the adjoining areas historically and as far as their subject matter is concerned. I cannot conceive of any fundamental obstacle to the basic understanding the project presupposes. In other words, we should not risk running our tracks up to the borderline where they would run dead against a narrow gauge railway. I am aware of the marked difference in viewpoint between much of Western criticism and, say, Marxist interpretations of bourgeois literature. But deep divisions exist even within the Western camp—supposing there even is such a thing as a Western camp. Similarly, George Lukacs' writings have often been met by a conspiracy of silence in Eastern European publications. To say nothing of Maoism and its attacks on the body of Soviet criticism.

That is why the project deserves respect, encouragement, and cooperation from all of us. Our colleagues engaged in the project will have to assure reasonable flexibility in the connecting areas, by which I mean the transition from one movement to the next, from one era to the following. The concept of "grands courants littéraires" is a workable basis. It ought to be said, I believe, that movements or literary schools may die early. The ideas contained in Romanticism or Symbolism, however, will long pervade much of life and art. Indeed, Romantic motives, ideas, images, expressions abound in Realism, in Naturalism. Symbolism contributed no small part to Surrealism. In music, Romanticism can be traced as far as Mahler, Prokofieff, Stravinsky. In painting, it can be found in Boecklin, and in successive waves of painting in our century.

The continuity of Romantic or Symbolist ideas is all the more reason to encourage a genuine cooperation in the writing of our combined history. Cooperation does not mean glossing over honest differences in the evaluation of literary or artistic works. Rather, it should frankly enunciate such differences and underscore the fruitful divergence in views. For there is much to be gained by comparing our many views.

As for guidelines in such a combined venture, it might not be a bad idea to take a leaf from the historians' supranational cooperation. I am referring to a specific area where scholars from different countries, formerly hostile to one another, were able to sit together and quite effectively work out a reform and revision of school text books. The results in that instance were most encouraging, in France, England, and Germany: cf. Jacques Droz, "Zur Revision des deutsch-französischen Geschichtsbildes," *Deutschland-Frankreich*, II (1957), pp. 89-101; also similar articles by René Lauret, Friedrich Bentmann, André Drijard in III (1961). A new, sound approach to the presentation of national as well as world history in these countries was found. Age-old prejudice was at last conquered. If this may sound hard to believe in our time of sharp contrast between ideologies, one should study school text books in the three countries I named before and after the historians' agreement. More than a century and a half of biased history writing was hard to eradicate, but the combined honest effort of historians from the three countries succeeded where more timid efforts at partial improvements had floundered. It is to be hoped that this example of simple bi- or tri-national cooperation be followed, for there are still many text books used in the schools the world over that help indoctrinate millions upon millions of children in many countries with views long proven untenable. It may suffice to look at school texts in Spain today, where Protestants, Jews, and other religious or ethnic groups are to this day described as the devil's brood. Much the same is true of texts used in Egypt, Syria, or some other Arab countries. Right here in the United States history is often taught in the strangest way,—witness the often heard queer statement, not meant facetiously, that France lost the first World War . . . not to mention all the many other imperfections—to say the least—on racial and religious matters.

If historians in some previously mutually antagonistic countries could overcome such heavy odds and rewrite history as historians see it in our time, free from national or other prejudice, thus stemming the recurrence of chauvinistic tendencies in no small measure, then literature too can be presented in a way both open and in keeping with proven methods of comparative literary research.

An exclusiveness too great in the application of certain methods may be detrimental to securing a balanced view in literary criticism. Blending several proven methods might be desirable if it is certain that the various methods are compatible with one another. To give an example: the biographical method, so liberally followed throughout the nineteenth and part of the twentieth century, has come into disrepute, not altogether undeservedly. One has only to think of the famous pedantic statement by Düntzer who, upon catching Goethe in what proved to be manifestly an error in *Dichtung und Wahrheit,* observed: "hier irrt Goethe."

"New criticism" may have been overreacting to the frailties of the biographical method in all but abolishing reference to the writer's life. A happy medium is now often struck where we find enough information about the creator of a work without being summoned to tiptoe past his sometimes less than perfect utterances in awed silence.

In the Summary of the Conference held in Budapest in September, 1967, on the planning of the Comparative History of Literatures in European Languages, we note: "The Committee wishes not only to encourage studies encompassing several countries of European language but *studies of certain geographic and linguistic units by scholars who do not reside in these units*" (my emphasis). This proposal is fruitful. It cannot be discredited even by some examples of less than enlightened writing on subjects where a foreign critic voiced an opinion not at that time, or no longer, valid. I am using the respectable outline by Paul Dottin, *La Littérature Anglaise,* first published 1931, and reissued in 1941. Dottin, Dean of the School of Arts and Letters of the University of Toulouse, gives a sturdy, often enlightened view of English letters. Among other valid statements, we read that William Hazlitt "did not understand the lyricism in Shelley" (p. 138). However, Dottin, while admitting William Blake's merit as a "creator of myths" who believed in the creatures of his own imagination, finds Blake's *Prophetic Books* "chaotiques et désordonnés, . . . des énigmes qui n'enrichissent pas la pensée humaine." (p. 113) The appraisal has a certain justification, but it appears a bit wanting in light of some of the scholarship published over the past 30 years, especially by Denis Saurat, some of which came out early enough for an amendment of that rather wholesale condemnation.

Another case in point on the matter of foreign appreciation may be seen, respectively, in the reception of Edgar Allan Poe in France; of John Galsworthy on the continent; of Turgenev in the West; and quite a few more examples of such a resounding echo abroad of writers not too highly rated at home. Sometimes this may be ascribed to commercial practicalities and the availability of translations; thus, for instance, in France after the Second World War you could hear even fairly literate people say: "Faulkner? Connais pas. Ah, parlez-moi de Erskine Caldwell . . .". In other cases, we witness the survival in a distant land of such second raters as Eugène Brieux, long the main substance of a French college education in the United States.

Literary and artistic movements often sweep across one country with the vehemence and the velocity of a forest fire. Thus, Romanticism roared over England, then Germany, then France and other countries. Also like a forest fire, it left many a tree consumed, but other substances lived on, so that succession of events eventually became simultaneity.

Indeed, chronologically, there is some overlap of some of the latter English Romanticists with their Continental counterparts.

One of the most significant contributions to the principle of intellectual cooperation among literary historians of different nations is to be found in a paper read by Giuditta Podestà of the University of Genova at the Fribourg Congress of the I.C.L.A. "La Letteratura Comparata e la Formazione della Coscienza Unitaria Europea."

At the outset, Professor Podestà contends that, ultimately, the goal of Comparative Literature must be the achievement of a single world literature through syntheses of *duration* and of *simultaneity*. But, she writes further on, "poichè siamo in un momento in fieri della nostra unificazione Europea ai fini di un'organizzazione europeistica vitale è necessario tradurre *l'ideá dell'unità d'Europa, storicamente già presente negli studi comparatistici, da contenuto 'oggettivo' di studio al grado di 'categoria soggettiva, a priori' e di 'sentimento'.*" (*Proceedings of the IVth Congress of the I.C.L.A.*, The Hague, 1966, vol. I, p. 133). " 'Solo in quest' articolazione rinnovata attraverso *simultaneità* e *durata* che si ripropongono alla nuova presa di coscienza, viene definendosi liberamente la struttura della nuova civiltà e dello *cultura europea.* I recenti apporti degli studi storici danno sempre più chiari esempi della *simultaneità* e della sincronizzazione a largo raggio anche nelle culture del passato (basti ricordare gli studi del Dawson o di Gaetano de Sanctis), sia nei rapporti tra le culture mediterranee, sia in quelli tra le civiltà orientali e quelle occidentali, come nei centri europei crogiuoli di civiltà multiple . . ." (p. 135). ". . . Jaspers . . . mette . . . in guardia dall 'idoleggiare i capolavori letterari come un museo europeo del passato . . ." (p. 138).

Professor Podestà concludes: "La presa di contatto deve essere d'assoluta simultaneità nel senso eliotiano della parola, per cui tutta la verità espressa nella letteratura, attuale e del passato, è presente" (p. 138).

If in the endeavor of writing a history of European literature, the *Encyclopédistes* had any lesson to give us, it was that, with all their marked diversity, they were striving for a collective work that for each one of them meant a sacrifice: conforming to the common ideal of enlightening man, each had to be true to himself and to the common task. Only in that way can we, too, hope to achieve both truthfulness and harmony.

In concluding, may I quote one of our contemporaries: writing of the simple elated feeling that was hers in sitting and working in the Bibliothèque Nationale as a young, aspiring scholar, Simone de Beauvoir noted: "Moi aussi, je participais à l'effort que fait l'humanité pour savoir, comprendre, s'exprimer: j'étais engagée dans une grande entreprise collective et j'échappais à jamais à la solitude" (*Mémoires d'une jeune fille rangée*, Paris, 1958, p. 284).

Peter Boerner

University of Wisconsin

My role within this panel is to discuss the second of the six questions raised in the proposal for a History of European Literature as it was prepared by the Institute of Literary History of the Hungarian Academy of Sciences, and in September 1967 presented to the participants of the ICLA meeting in Belgrade: "Approuvez-vous la suggestion d'une Histoire de la Littérature Européenne ordonnée et rédigée selon les courants littéraires internationaux, se refusant à la simple juxtaposition des différentes littératures nationales?"

Explaining this question, the résumé of the proposal submits that the "courants littéraires internationaux"—or, as they are more pointedly called here, "grands courants littéraires"—should function as the "principe de systématisation" of the planned history. Accordingly, literary currents would determine the topics and contents of its various volumes. Within each volume, divisions according to genres and, if appropriate, subdivisions dealing with special aspects of the genres should be set up.

Although the authors of the proposal do not state explicitly how they interpret the term "grand courant littéraire," their intent can be deduced from the résumé. Wordings such as "ces courants se prêtent à la mise en relief des principales tendances évolutives" stress the elements of flux and progression. The emphasis appears to be on picturing the great streams of literary evolution and the continuous traffic along these streams, rather than on presenting a synopsis of contemporary events.

The only embodiment of a "grand courant littéraire" directly mentioned in the résumé is Romanticism. But it becomes evident, to remain in the vicinity of this example, that Enlightenment, the age of sensibility, and Preromanticism would also fit the description. The advantages to be gained from the use of these currents are obvious: they allow us to line up and track related phenomena to contexts, to trace origins and ascendancies, growth, bloom and decline. Hardly any teacher of literature can make himself understood without referring to them frequently.

My task here, however, is not to add another voice to the chorus in praise of literary currents. Since a major aim of this panel is to discuss the practical implications of the suggested project, I should rather like to consider the compatibility of the approach through "grands courants littéraires" with two other major facets of the proposal, which, because they are outside the question assigned to me here, I would like to accept as unchallenged premises. These are the appeal for wide international support, and the general view of a literary history expressed in the résumé.

As far as the aspect of internationality is concerned, the proposal calls for a broad approval of its principles by the various schools, directions, and, not least, individual students of comparative literature. Given this consent, the history is to be written in a world-wide collaboration of scholars. The indicated question, then, is whether such a cooperation would be compatible with the methodological scheme of "grands courants littéraires."

The answer is full of doubts. If we weigh only the previously mentioned currents, for example, with respect to their international application, a lack of agreement on their definition, function, and scope becomes obvious. Enlightenment is not the same if we discuss it in Paris and in Copenhagen, the age of sensibility is viewed in Munich differently than in Oxford, and as far as Romanticism is concerned, the authority of neither Yale nor Johns Hopkins has remained unchallenged. The point is, that a cooperative undertaking in which the individual contributors might apply a crucial term (as here "grand courant littéraire") in varying interpretations, will be prone to some inconsistency. The student of literature who had hoped to rely on the new history for orientation and information might instead feel irritated by this disharmony of views.

It seems to me, therefore, that a survey of European literature based on "grands courants littéraires" can hardly be realized without a preceding attempt to come to at least a minimal accord on the contents of these currents, as seen from a truly European point of view. Undoubtedly this will not be an easy task.

Other problems arise when we consider the general approach to a literary history as it is evidenced in the proposal of the Hungarian Academy. Although the résumé projects the "grands courants littéraires" as the technique of immediate systematization, the proposal's basic concept of a literary history remains noncommittal. No attention, for example, is paid to the various contemporary schools of historiography or to the debate between historical and philological methods of interpretation. In its obvious avoidance of this kind of issue, the proposal seems chiefly to suggest a presentation of literature on a genuinely complete and uncontroversial basis.

While such a concept would clearly go along with the appeal for international support, it conflicts with the tendency to stress specific lines of thought as implied in the scheme of "grands courants littéraires." Or, more plainly said: there seem to be a number of literary phenomena which, while they are partially covered within one or another current, can not, under the hypothesis of aspiring to a full picture, be denied a treatment in their own right. Examples for such potentially neglected topics would be the interaction of scientific and literary interests connecting otherwise differently oriented authors like Montesquieu, Swedenborg and Goethe, or the emergence of new genres such as the bourgeois tragedy, the epistolary novel and the periodical essay. Topics of this sort become problem areas, because they cut through the territorial waters of several currents and would consequently, under a strict rule of "grands courants littéraires," have no place to be discussed in their entire complexity.

To mention one more example of a possible discrepancy between the demand for wide coverage and the approach through literary currents, again from the same context: what may be considered one of the characteristics of 18th century literature, namely the continuous entanglement and mutual conditioning of highly contradictory elements in letters, would be difficult to recognize were consecutive descriptions of Enlightenment, Preromanticism and Romanticism to constitute the interpretive approach.

If these few examples are any indication, the preparation of a history of European literature according to the proposal of the Hungarian Academy may not enjoy the unqualified backing of all comparatists. Moreover, it seems to me that the principal objection to it is not actually embedded in the "grands courants littéraires" themselves, but rather in the insistence that there should be *one* dominant "principe de systématisation." Any other clear-cut scheme would demonstrate the same shortcomings as the approach through literary currents: it would be selective, discriminating, and hardly flexible enough to withstand the double demands of broad coverage and an international—or indeed, intra-comparative literature—collaboration.

Does this conclusion imply that the plan for a history of European literature, as described in the proposal of the Hungarian Academy, should be abandoned, at least at the present stage of scholarship, or can it be adapted in a manner which promises to be more workable?

At the risk of appearing to be a late convert to the positivistic school, I would like to entertain at this point the option of adjusting the system of "grands courants littéraires" to a more pragmatic approach. Concretely, this would mean that instead of following one binding structure for the whole project, appropriate arrangements, based mainly on the actual materials, could be developed for each volume. If this were done, many other factors in addition to literary currents might function as acceptable guidelines, among them authors, genres, generations, social and political conditions, myths and motives, folklore, connections to the other arts as well as to the sciences, theological and philosophical questions. Even the possibility of an occasional arrangement according to specific national trends should not be excluded. This approach, which in the Hungarian proposal is dismissed a priori as "simple juxtaposition des différentes littératures nationales," may in some cases indeed be appropriate; the antagonistic tendencies of Rationalism in France and Germany, for instance, would even invite it.

An important aspect of such an adaptation of the Hungarian proposal would be that the frame for any single volume will no longer depend exclusively on literary currents, but can vary from case to case. With regard to the previously mentioned paradigms, we might consider one or several volumes covering the "18th century," instead of having one on Enlightenment, one on Preromanticism, and so on. Perhaps such a soft-pedaled arrangement would become acceptable even to those critics who feel that the practice of dividing literary evolution into ages, movements and periods has been carried too far already.

Certainly one can argue against any pragmatic approach to literary history in terms of its being uninspired and pedestrian. I should like to suggest, however, that a survey which hopes to rely on many contributors from different scholarly, religious, and political camps, should—right from the planning stages—be as dry and fool-proof as possible. The Hungarian proposal's noncommittal concept of a literary history might, from this point of view, actually turn into one of its virtues: the fewer invitations to controversy the project contains, the greater the chance that it will be concluded, and, if concluded, be more than a presentation of frequently overlapping or even contradictory essays. We might, in this context, do well to remind ourselves of how often we still return to such traditionally arranged accounts of literature as those of Saintsbury, Walzel, Hettner, Queneau and Van Tieghem, or, from a more national standpoint, those of Lanson, de Boor-Newald, and even the Cambridge History of English Literature. If the proposal of the Hungarian Academy set in motion nothing but a similar outline on a more modern and truly European basis, it would still produce a highly welcome tool for many students of literature.

If, on the other hand, our aim were not to present information but rather an increased dialogue on the problems of literary periodization, I think it can be achieved more easily through a series of international symposia than by a history of the suggested dimensions. The records of the congress on "Les périodes dans l'histoire littéraire depuis la Renaissance," held thirty-one years ago in Amsterdam by the International Committee of Historical Sciences, and the work of scholars such as Richard M. Meyer, Herbert Cysarz, Louis Cazamian, René Wellek and H. P. H. Teesing, offer ample guidance in this direction.

To conclude: if we subscribe to the premise that a history of European literature embodying a broad coverage and an international cooperation is indeed our goal, then a "principe de systématisation" for this history which is somewhat more flexible than the one presently offered might be worth consideration. An individual author, or a small group of congenial comparatists, could perhaps succeed in describing the evolution of European literature according to a specific scheme of values or norms. I doubt, however, that this can be done by a large body of independent scholars trying to follow such a sensitive compass as the "grands courants littéraires."

Professor Claudio Guillén's paper, "On the Object of Literary Change," could not be incorporated in this issue because of its length. The editors expect to publish it in the 1969 issue of the *Yearbook of Comparative and General Literature.*

BIBLIOGRAPHICAL PROBLEMS IN COMPARATIVE LITERATURE

Haskell M. Block
Brooklyn College, C.U.N.Y.

Scholars engaged in Comparative Literature are perforce marked by an unusually wide range of literary interests. It is not likely that there will ever be bibliographies of sufficient inclusiveness to satisfy all the needs of all the comparatists. This is also true for students of national literatures, although perhaps to a somewhat lesser degree. The difference is essentially one of perspective rather than method. The bibliographical problems in Comparative Literature may well emerge to be those of literary study generally, whether broadly or narrowly defined.

How well do existing bibliographies meet the needs of the student of literature? If they are inadequate, why and how is this so, and what can be done about it? For a comprehensive view, we must approach the question from the standpoint of both the maker and the user of bibliographies. Ideally, we should attempt to set forth both descriptive and evaluative criteria applicable to the preparation and the use of any bibliography in the area of literary studies, whether ancient or modern, Western or non-Western, national or comparative.

With a view to the occasion of our meeting, we should also ask, more specifically: what are the specialized bibliographical resources available to the student of Comparative Literature, and how well do these meet our needs? How valid are the principles of organization on which they rest? How can unnecessary duplication be eliminated, and what unmet needs are most pressing? How will new technological developments affect current projects? All of us are most grateful to the Bibliography Committees of the *Yearbook of Comparative and General Literature*, *PMLA*, and countless other, more specialized publications. How can the very considerable expenditure of time and energy in the preparation of bibliographies be most effectively employed? Can bibliographical efforts be coordinated in such a way as to meet the needs of the comparatist, or is the aim itself chimerical? These are but some of the more pressing questions with which our panel will be concerned.

P. M. Mitchell
University of Illinois

Students of comparative literature are no different from most other students with regard to bibliography: they need it—and much of the time they not only need it as a matter of principle but are in need of it in actuality. While there is no anti-bibliographical plot which may be discerned among persons in charge of undergraduate literary courses, teachers who profess to graduate students of literature (whether comparative or national) often find that their students have had only vague and empirical bibliographical experience in earlier years. Although "Baldensperger and Friederich" may evoke an active response, the magic semantemes "Besterman," "Louise-Noëlle Malclès," or "Holzmann und Bohatta," not to mention such slightly more sophisticated vocables as "Dietrich," "Quérard," or "Watt," may evoke no response at all.

The student of comparative literature finds the bibliography appended to Wellek and Warren's *Theory of Literature* a useful tool, but it must be apparent to him that their lists are not exhaustive, and therefore suggest selectivity. Few students seem to have given much thought to the critical process that a selective bibliography implies. Most seem content to take Wellek and Warren on faith until they are confronted with some special problem that demands a detailed familiarity with publications in a given but small area.

Every year there are capable and perceptive students of German literature doing graduate work who are unable to use Goedeke—and still worse, there are some who have never tried. The former are valiants making their way through the critical forest hit or miss, with the aid of a public catalogue and the occasional guidance of a reference librarian. Eventually they may discover that there is an organized bibliographical corpus which can save them much time and energy. It would be to their general advantage to be apprised at a somewhat earlier age of an effective scholarly means which far antedates the computer that promises to perform all sorts of bibliographical permutations for us in the near future.

These observations are not original; they have been made by several generations of teachers. As a result, courses in the bibliography of single disciplines have been instituted in departments at universities throughout the country. Such courses are, however, strongly nationally oriented for students of literature. A student in a department of German learns to use "Heinsius" and "Kayser," but may remain innocent of the catalogue of the Bibliothèque Nationale or of *Bibliotheca Danica;* and it is a rare student in a department of English who can identify Heinsius or Kayser.

Since we cannot expect students to take a series of bibliographical courses in several departments, the solution to the problem of orientation in enumerative bibliography for the student of comparative literature would seem to be a course of instruction that would acquaint him with the bibliographical tools of literary scholarship on a broad front. Whether such orientation is best combined with a general course on the theory of literature or should be given independent status is a debatable question, and perhaps not even very important. If the awareness of the need for and usefulness of bibliographical knowledge is instilled in the student, a great deal has been accomplished.

Since more than a national bibliographical orientation would seem desirable for all students of literature and not only for comparatists, however, perhaps we can look forward to a time in the near future when there may be an amalgamation of paedagogical efforts and a general course in literary-historical and critical bibliography will be given in place of half a dozen special courses in the bibliography of as many national literatures. All should benefit from such an arrangement—which need not be superficial because international in scope, any more than the bibliography of chemistry and physics, each of which is *ipso facto* international, is superficial.

Let it be said that even enumerative bibliography does not include only the bibliography of certain authors or certain areas or certain periods in history. It also means bibliography of a subject or a theme. Now the question arises, how far can the scholar look to the bibliographer to provide him with the materials on a given subject? A subject-bibliography is in reality the first step that every scholar takes in limiting a subject and working with it. In how far must each scholar be his own bibliographer and in how far may he rely on the work of the harmless drudges who produce bibliographies for others to exploit? There is in my mind no clear answer to the question. The scholar should utilize all the bibliographical tools at his disposal and bear in mind the dictum pronounced by a professor of economics (Richard Howey of the University of Kansas): "a bad bibliography is a good bibliography"; no matter how bad a bibliography may be, it can still be a time-and-energy saver and can reveal facets of a subject that might be overlooked. Ultimately, however, the individual scholar must transcend the work of the compulsive compilers, regardless of the quality of their compilations. In this sense, then, every scholar is his own bibliographer.

The embryonic comparatist who is convinced by this sort of argument might be mildly shocked should he attend a meeting of the "bibliographical evidence" group of the Modern Language Association, for he would find, first, that bibliographical evidence does not seem to be enumerative, and second, that he does not even understand the jargon of what he learns is "analytical and descriptive" bibliography. The sort of bibliography which he hears expounded by the descriptive analysts may strike him as abstracted from the literature with which he would concern himself and, therefore, a scholastic or even pedantic discipline as far as his own interests are concerned. If he draws such a conclusion, he nevertheless errs. At this juncture he might best be advised to read the first of Fredson Bowers's Cambridge lectures published in the volume *Textual and Literary Criticism* (1959).

While the history of printing a book, the details of gathering its sheets for binding, and the details of its stop-press corrections, may at first glance seem to be removed from the substance of literary scholarship, some critics have learned by bitter experience that disregard of descriptive bibliography and therewith textual criticism can lead them into a morass of erroneous conclusions. The ultimate goal of the descriptive bibliographer is first, to establish a text which is as close as possible to the intent of the author and free of the arbitrary and accidental changes made by editors, typesetters, and proofreaders, and, second, to help provide the apparatus of variants which may be used intelligently to demonstrate the creative process of the poet. Only in very recent years have we come to realize that generations of critics have treated texts in a cavalier fashion without due regard for the sort of accuracy which a conscientious scholar might be expected to seek.

The battle for analytical and descriptive bibliography has by no means been won. There are many teachers and many more students who are satisfied with any text of a well-known writer and who regard availability and cost as primary criteria in acquiring a text. There are many teachers and students who still are not convinced that it is worth the trouble to apply the rigorous and meticulous methods of the descriptive bibliographer to establish a text. There is some skepticism as to just how much difference the changes, *per se* trivial, make which the bibliographer so assiduously educes. Such skepticism actually calls all scholarship into question; for at what point can we say that accuracy may be disregarded, and at what point may we say that changes in a text made either willfully or inadvertently by hands other than the author's are without significance? If the comparatist has respect for the texts with which he is working, he must make use of every commentary and conclusion with which the bibliographer and textual critic can furnish him. If he accepts the computer-driven projections of the Modern Language Association, he must also believe in the mechanistic sleight-of-hand of the Hinman collating machine.

Douglas W. Alden
University of Virginia

In a review which Professor Block gave us for meditation before this meeting, there occurs this statement: "It is a work of love and devotion on the part of the editors and his helpers." Grammatically, the antecedent of the neuter subject is the word "book," and the book referred to is the *Bibliography of Comparative Literature* by Fernand Baldensperger and Werner P. Friederich. This may well have been a work of love and devotion, but I doubt it. Personally, I reject all sentimentality in respect to bibliography. Bibliography is a necessary evil, an *instrument de travail* without which intelligent literary investigation becomes impossible.

Although I might be able to give some limited advice to comparatists in their specific bibliographical problems, I believe that our purpose today is to focus on the basic problem of compilation of a bibliography. It is obvious that the best bibliography is one which gives the literary researcher the most accurate and most complete information in a minimum of time. The ideal bibliography, furthermore, would be an annotated one like the Cabeen bibliographies, but would have the added feature of being exhaustive and up to date. Measured by this Utopian standard, all existing bibliographies, with the possible exception of some one-man bibliographies on very limited subjects, must be judged insufficient.

To understand better the present-day problems of bibliography, I should like to view them for a moment in historical retrospect. Even though I shall concentrate on French bibliography, I am sure that specialists in other areas would find a parallel situation. Between the two world wars, in the field of French, we had only the very sketchy notations of the *Revue d'histoire littéraire de la France* to keep abreast of current bibliography. At that time, our own *PMLA* was producing the so-called "American bibliography" restricted to the publications of American scholars. The prevailing concept was that a bibliography must be a totally organized and definitive volume or series of volumes. In 1924 the Bibliothèque Nationale published the first volume of its catalogue, which covered from "Aachs" to "Albyville." In 1967 it had reached "Thivollier." The Zola specialists still have a slight wait ahead of them. In 1928 Hector Talvart and Joseph Place began their *Bibliographie des auteurs modernes de langue française.* Since it is now being continued by Georges Place, I assume that they never lived to see even the entry "Octave Mirbeau" with which the 1963 volume concludes. Since 1963 only two volumes of indices have appeared.

In the 1930's the only letter of the alphabet which interested me was P(roust), and the only reference available was Hugo P. Thieme's *Bibliographie de la littérature française de 1800 à 1930* (Droz 1933). For my particular author Thieme gave 145 references, whereas I subsequently found 2000 up to 1938.

After the Second World War, European bibliographers could devise no better solution to the problem of current bibliography than to bring out supplements to Thieme. In 1948 Dreher and Rolli produced one supplement; in 1954 Drevet published a further continuation. Since then the project has remained buried.

Nevertheless the concept of a carefully thought-out bibliography organizing the materials in a reasonably definitive manner does have its validity. Lanson had set the style for a selective bibliography to guide the student. This principle was enlarged by the Cabeen annotated bibliographies, conceived before the Second World War but published afterwards, the first volume on *The Mediaeval Period* having appeared in 1947. From the little I know of the matter, I would say that, in the category of definitive bibliographies, an outstanding example is Cioranesco's *Bibliographie de la littérature française du seizième siècle* (1959), or its just published sequel, the *Bibliographie de la littérature française du dix-septième siècle* (Cioranesco had had, meanwhile, the unhappy inspiration to change his name back to Cioranescu). Judging by the texts which Professor Block has put in our hands, there has been a certain dissatisfaction with the bibliography of Baldensperger and Friederich, but I have no telephone to the inner sanctum of comparatists to know whether anyone has had the courage to propose a revision. Suffice it to say that the only fully satisfactory bibliography is one which sifts through a central intelligence of unusual competence. Without a Baldensperger or a Friederich to supply the love and devotion necessary, I doubt whether your bibliography of comparative literature can be successfully revised.

In the first line of his introduction, Thieme expressed dismay that his bibliography would already be out of date before it appeared. Shortly after World War Two various open-ended bibliographies began to spring up. The annual supplement to Baldensperger and Friederich, published in the *Yearbook of Comparative and General Literature*, is one of these. The open-ended bibliography was the obvious answer to Thieme's dilemma. It led us, however, to other dilemmas which I consider far from being solved.

Aside from the obvious point that it is designed to keep the scholar informed on matters bibliographical, the greatest advantage of the open-ended bibliography is that it is conceived as a group enterprise. It brings together a community of scholars working harmoniously for the common good. All that is needed is standard bibliographical cards and an IBM machine to sort them out. There no longer needs to be a central intelligence and certainly no love and devotion to the goddess Bibliographia. I say this with conscious irony, since I know from experience that, if really competent scholars offer their cooperation, they will be the first to fail to complete their assignments because of more fascinating tasks. The work will ultimately be accomplished by a handful of idealists, plus a few incompetents who will flood the editor with inaccurate, sometimes trivial and always improperly classified information. The collection system is the greatest weakness of the open-ended bibliographies presently appearing.

The second weakness is the inability of an IBM machine, or its equivalent in a less-mechanized procedure, to understand what is in an entry and to put it in the right place if there has been a human failure along the line. This is apparently the most crucial problem in comparative literature, that is to say, a system of classification which brings out relationships. If central intelligences like those of Baldensperger and Friederich did not altogether master this problem, how can an IBM machine do so?

Except for problems of correct classification and cross-referencing, the recording of articles in periodicals need not produce any glaring inaccuracies, for it is not difficult to indoctrinate collaborators in a standardized method for recording periodical entries. After all, they have the periodicals before them and, ostensibly, all they have to do is copy down what they see. I say "ostensibly," however, because there is a very great danger in asking a collaborator to operate outside his field of competence and to turn in references in Hungarian literature when his real specialty is French, and a limited area of French, at that.

The second great weakness is, therefore, not periodical entries but book entries in an open-ended bibliography. By definition, an open-ended bibliography must list books when they appear. The only way that this can be done accurately is to obtain a copy of each book, to transcribe the title page according to Library of Congress methods, to count the pages accurately, and to look inside the book to see what is actually there, cross-referencing and double-listing the contents so that the scholar needing this information will be infallibly guided to it. Any bibliography listing books which the bibliographer himself has not fondled will be inaccurate and incomplete.

The first task is to identify the books; to become aware of their existence. One can do no more than follow trade periodicals: the "Livres de la Semaine" and the pages of advertising in the *Bibliographie de la France,* this material being subsequently altered and added to in *Biblio;* the *British Book News; El Libro; Italia che Scrive;* not forgetting literary periodicals such as the *Nouvelles Littéraires* and the *Figaro Littéraire.* The result will be what I call a "raw materials" list: authors' names misspelled, titles which are different from those ultimately discovered on the title page of the real book, pagination wrong, "anonymes" classified in unrecognizable ways, and, more misleading still, titles of books which really appeared years ago but which the publisher has "sneaked" into the trade periodical so as to get rid of his stock. Many existing bibliographies, such as *PMLA, RHL,* and perhaps the *Yearbook of Comparative and General Literature* publish at least some unprocessed raw material. In my judgment, this is the greatest shortcoming of these bibliographies, and I have seen no effort to correct this state of affairs.

It would be naïve to think that, having identified the books, the problem would be solved by ordering all of them. Even assuming unlimited funds, I know of no American library whose acquisitions department is so efficient that it would be able to get all of these books in time for the bibliographer to meet his deadline. The next step is to check titles of the raw materials list. Some of the titles may have originated in *BPR (American Book Publishers' Review),* in *Schweizer Buch,* in *Bibliographie de Belgique,* in *Bibliografia Nazionale Italiana,* in *Deutsche Bibliographie,* or in the permanent entries section of the *Bibliographie de la France.* This, at least, is reliable bibliographical information, but often it still does not answer the question: What is inside the book? Personally, I also spend weeks on end checking titles against the supplements of the *Union Catalogue* of the Library of Congress and of the catalogue of the British Museum. Needless to say, no IBM machine can do this job.

The third great weakness of the existing open-ended bibliographies is in their typographical arrangement. I suppose that Talvart and Place set the unfortunate style of running their "reference" section straight across the line, and this has been copied by the British *Year's Work in Modern Language Studies* and by Otto Klapp in his *Bibliographie der französischen Literaturwissenschaft.* I nearly succumb to apoplexy each year when I try to read through these works in a hurry. At least *PMLA* has the gentility to list the information in a column, but I still think that it was a serious error to run book and periodical entries together. And, as for those bibliographies which list articles appearing in books without subsequently giving the imprint of the book, words cannot express my contempt for them. Furthermore, I abominate abbreviations, am annoyed by numerical cross-references, and find the absence of an index of authors and titles vexatious. There are no really good open-ended bibliographies, including the one with which I have been struggling for twenty years.

From what precedes, I think you will conclude that I believe that improvements can be made in terms of the existing organizational framework and that, typographically, vast improvements can be made to render bibliographies more useful. But let me conclude by describing Utopia—a Utopia which is not altogether beyond reach. The bibliography of the future should be produced by a relatively small team of experts working together in a library, already large and well organized, which is rich enough to purchase all books and periodicals in the area covered by the bibliography. There will still be gaps in runs of periodicals and books which do not arrive, but at least the possibilities of completeness and accuracy will be far greater than at the present time. It is said that such bibliographical centers exist in the sciences. Why should they not exist in literature as well?

Zbigniew Folejewski
University of British Columbia

The bibliographical situation is bad enough for comparatists working mainly in the field of Western literatures, but when it comes to the Slavic area, to the problems of inter-Slavic and Slavic-Western or Slavic-Far-Eastern relations, the situation is really deplorable. The difficulty is, of course, compounded by the fact that there is not even a full agreement whether or not such a thing as Comparative Slavic Literature exists, and if so, whether it should emphasize the common Slavic features, which in many areas are obvious, considering the common linguistic heritage; or whether it should rather stress the diversities caused by national ambitions and different directions in contacts with other literatures.

I touched upon these problems in my AATSEEL presidential address (published in somewhat abbreviated form, "Slavists and World Literature" in *MLJ*, XLIII/4 [April, 1959], 194), and we also discussed them at the first Conference on "Slavistics and Comparative Literature Studies" at the 1959 MLA convention in New York (published in *YCGL*, IX, 104-10). However, apart from general thoughts and some examples of methods and approaches the whole subject has not been thoroughly discussed, and as for the problems of bibliography, it is still left to individual enterprise and luck in searching often hard-to-get periodicals, national bibliographies and general comparative sources.

It is a well-known fact that Slavic literature and Slavic contributions in the field of literary scholarship have often been neglected in studies of literary movements, genres, themes, motifs, etc. There are, of course, exceptions, especially as regards the influence of the Russian novel in the 19th century, or the recently discovered contributions of the Russian Formalists in the field of literary scholarship. But it is still quite common to publish a study entitled, say, *Symbolism* or *Futurism* or *Imagism*, where any references to these movements in the Slavic countries are absent, in spite of their importance. Incidentally, even here more exchange of information would be useful. For example, two Ph.D. dissertations on Russian Formalism and its relation to New Criticism are announced in the latest survey of Comparative Literature programs in *YCGL.*

Fortunately, there are studies of a comparative character as well as works devoted to individual authors and works where thematic, ideological and formal affinities are more and more fully discussed. Indeed, the tendency to see analogies or contrasts in discussing individual phenomena sometimes acquires exaggerated proportions, and the result may occasionally lead to a certain confusion and the feeling that everything can be compared to anything. This, of course, defeats the purpose, although it can still be stimulating to see unexpected possibilities in viewing even such an hermetic Russian epos as *The Quiet Don* by Michael Sholokhov against a panorama which includes almost every work of literature under the sun—from Homer to Lampedusa to Robbe-Grillet—as was done in a recent book on Sholokhov which in places actually reads like a comparative bibliography.

It would be inconceivable today to produce a work on Dostoevsky which does not take into account this writer's interest in Hoffmann or Schiller. A similar situation exists with regard to almost any writer, literary movement or theme in any given literature. Unfortunately, in most cases we have to start our research almost from scratch, and in the Slavic field the situation is worsened by the fact that materials are often scarce. As Georgette Donchin remarks in her study on French and Russian Symbolism, "Original material is often scattered in journals full sets of which are but rarely available, and the usual difficulties which face any student of Russian outside that country are not lessened by the marked reluctance of Soviet scholars to shed additional light on the history of the movement." And, of course, Symbolism is not the only movement for which there is no full bibliography and no full body of literature available.

We are all grateful that we have the *Bibliography of Comparative Literature* by Baldensperger and Friederich. It devotes about one page to the materials on the Slavs and the West and about ten pages to individual Slavic contributions. Many items in this meager and haphazardous harvest are rather worthless. Frankly speaking, the prediction by Sigmund Skard that this bibliography will serve generations to come does not make one very happy. I hope, instead, for the realization of Skard's suggestion of a truly international cooperative venture which would result in a fully comprehensive bibliography. The merging of the *YCGL* Bibliography with the fast growing *PMLA* Bibliography can be a big step in this direction in America. But only a world-wide cooperation can lead to satisfactory results.

As far as the Slavic materials are concerned, the groundwork has been partly laid, as the national bibliographies in several Slavic countries are indeed excellent. Furthermore, there are a number of works on general and comparative topics in the various Slavic literatures, and in those works at least partial selected bibliographies can be found. There are such useful works as the bibliography of basic critical editions of Russian writers by E. I. Ryskin (in Russian), or the Polish *Dictionary of Contemporary Writers* (which lists reviews of individual works). Then there are several textbook-type collections on the theory of literature, e.g. M. Glowinski *et al.*, *Outline of Literary Theory* (in Polish), or the series *Poetyka*, which offer useful sectionalized bibliographies on "General Problems," "Problems of Language and Style in Literature," "Versification," "Genres," "Folk literature," "Processes in the History of Literature," etc. These works published by Slavic scholars give a good selection of previously unrecorded Slavic studies, often scattered in periodicals. There are also some more specialized studies on literary trends, schools and genres where the comparative material cited could be useful in research in many other areas. One may profit from such sources as the study of Slavic-Western relations during the Renaissance by I. N. Golenishchev-Kutuzov, *The Italian Renaissance and Slavic Literatures in the XV-XVI Centuries,* or Sobolevsky's Russian work, *The Western Influence on the Literature of Moscovy in the XVth-XVIIth Centuries.* Going in the opposite direction, there are such sources as Alexeev's book on *The Slavic Roots of More's Utopia.* For the medieval period there are the old renowned studies by Brückner, Polívka and several newer studies. There are works like Charles Passage, *The Russian Hoffmannists* (whatever we think of it), or Nebel's *Karamzin—A Russian Sentimentalist.* There are direct studies of individual Slavic and Western authors like George Gibian's *Tolstoy and Shakespeare* or Bogdanovic's *Marinetti and Mayakovsky;* there are such studies of genres or schools as Olga Scherer-Virski's *The Polish Short Story* or Victor Erlich's *The Russian Formalists.*

There is an urgent need to gather all such information in one place. Whether this should be an exclusively Slavic enterprise or a part of an international enterprise remains to be decided. It is to be hoped that if an International Bibliography comes into being, the Baldensperger system will be thoroughly revised. For example, there is need of better cross-reference, inclusion of important reviews, exclusion of non-literary materials, etc. Also more of the now so important linguistic contributions to the study of literature should find a place in such a bibliography.

Incidentally, bibliographical information alone is not always sufficient; it would be good for any planned comprehensive bibliography to make sure that the principle of *autopsy* is strictly observed, and a few words of specific corrective information added wherever this is essential, since titles are sometimes misleading.

Harrison T. Meserole

Association Bibliographer, MLA
Pennsylvania State University

Perhaps the most urgent problem confronting bibliographers in all fields of literature today is that of the steadily increasing numbers of books and articles published each year. The phrase "proliferation of published scholarship" may have become a cliché, but unlike other trite expressions, it has retained its force in matters bibliographical. Two sets of figures will underline the point. In the past five years the *YCGL* bibliography of comparative literature has grown from less than one thousand entries to nearly three thousand; in the past decade the *MLA International Bibliography* has grown from roughly ten thousand to twenty-two thousand entries. Moreover, these two annual bibliographies — one representing a particular area of study within the field of literature and the other broad coverage of the entire field—with their steady increase in size, dramatize what is happening to all bibliographies in our field.

The problem of control is therefore paramount and urgent. Further, the old way of meeting that problem—to enlist more people to give more time to manual handling, numbering, filing and indexing these increased numbers of 4 x 6 slips—is now obsolete; it demands too much of scholars who are already too busy, and it is frankly disappointing in terms of economy, speed, and accuracy. We must have a better solution. It lies, I am convinced, in the application of modern computer techniques to our bibliographical compilations.

In full awareness that the very word *computer* can generate any number of premature emotional responses among humanists, I propose to describe to you in brief what we on the *MLA International Bibliography* are doing, and planning to do, to solve this problem of rapidly increasing numbers.

There are at least five compelling reasons for bibliographers in literature and language to turn to the computer for help. First, speed. All of us know that one great difficulty in compiling an enumerative, classified bibliography is the length of time needed to produce a useful list. One frequently hears of a scholar spending years compiling a bibliography that is out of date before it is ever in print. One also hears that bibliographies that have achieved some measure of rapid production occasionally omit significant items. It would seem we have a choice between being out of date or limited in scope. The fact is that we must do a great deal of sorting, comparing, and merging of entries if any bibliography is to be produced. And sorting, comparing, and merging are precisely what the computer does with high speed and high efficiency.

Second, economy. Here I must say what you already know. Computers are expensive hardware, and the programming for the computer is expensive software. The package costs many dollars. Yet once the equipment is on hand and the program written, the system will provide genuine economy in human time and skill.

Third, accuracy. Our present manual accuracy is high, as users of the *MLA Bibliography* regularly tell us in correspondence, and as our correlation studies of the *MLA* with the *YCGL* and other bibliographies testify. But the computer achieves virtually total accuracy, and it does so month after month, year after year, without becoming moody, tired, or irritable. Moreover, when the computer does err, the error is likely to be immediately visible—a printing of 9mitk for Smith, or B4ief for Brief. Human error, on the other hand, is more frequent, less annoying, and more subtle—and therefore less visible.

Fourth, flexibility. Once something has been stored on tape, or on a disk, it may emerge as any number of other things, limited only by the degree of acuity and cleverness that human programmers bring to their job. Thus, what is stored as an enumerative bibliography of comparative literature may emerge later as an annotated list of the best critical articles; or as a librarian's order list; or as the bibliography of a single scholar's works for inclusion in a *Festschrift*. Flexibility is perhaps the principal attraction that the computer holds for bibliographers. There is something wonderfully reassuring about having data on tape when one knows that at any time one can change his mind about how he will use his data, or make corrections, or delete or add items, now, or five years from now.

Fifth, opportunity for expanded service. I think there is no question that we could do a better job than we are doing in bibliography without the assistance of the computer. But not much better. In order to make significant advances, to provide information in depth, or to cope efficiently with the steady proliferation of items to be recorded, without becoming so temperamentally abrasive that we become impossible to live with, we need the machine. And we need it now.

What we are planning at MLA has two concerns: the present and the immediate future; and the future a decade hence and beyond. The first aspect is, we are convinced, realistic and within our grasp; the second, still in the talking stage but closer than a dream.

To begin with, we expect to put the first stages of our program into operation within the next twelve to eighteen months, *deo volente.* We shall replace the present, manual compilation system with a machine storage and retrieval system, and we shall produce as the result of our annual work a direct photographic output essentially ready for printing by a press, instead of the usual twenty shoeboxes filled with 22,000 4 x 6 slips that must be set up in type.

We envisage no change in our present method of collecting data. Some experienced person, in some library, will continue, as he does now, to collect pertinent bibliographical data for each book or article to be listed; he will record, classify, and gloss each entry. And he will transmit each entry through his Section Head to the editorial office.

These data will be pre-edited to make sure that no discrepancies or peculiarities have crept in, and then transferred to punched cards or paper tape to produce machine useable input. This input, in turn, will be given a number of edit passes through the computer to provide, for example, accurate capitalization and punctuation according to the style previously agreed upon; to supply such additional data as accession numbers; to locate and eliminate duplicate entries; to arrange entries alphabetically by author's last name, or in some other planned sequence; to extract an author index; and so on. When fully edited, the final output will be translated into a format suitable for use by the Photon Press, which press in turn will produce direct photographic output for printing in the *PMLA* or as a separate volume.

These are, in outline, the steps we intend to take as soon as financing is clear, machine programming approved, and contracts for machine production signed. With luck, and all things falling into place at the proper time, we shall begin compilation by machine on 1 January 1969. With no luck, we shall be delayed by some months, perhaps by a year. But our adoption of the system is certain, in any case.

It is worthwhile here to describe very briefly the yield such a system can offer, not only to the MLA and its network of bibliographical activities, but also to all other bibliographers in the field who wish to use the system.

Our MLA editorial staff undertakes these processes of compilation each year with a high degree of accuracy and thoroughness but with wearisome expenditure of human labor and an extraordinary mixture of dogged determination and saintly patience. We close the bibliography on 15 January, we mail to the press on 31 January, we correct galley- and page-proofs throughout February, March, April, and early May, and we cheer faintly when the press publishes the bibliography during the first week of June. By using the computer, we anticipate that we can move our closing date for entries back to 15 February, thus allowing us to record all items from end-of-year issues of journals which do not now reach library shelves until after 15 January, and we can be in print with the entire bibliography by 15 April.

Our present, manually produced bibliography, and all others like it, must be regarded each year as a terminal project. It is out of date once it is in the press, and once in the press it is virtually uncorrectable. It can be "merged" with past bibliographies and with bibliographies to come only in the sense that it can be shelved in sequence with them, or by involving impossible labors of cutting and pasting, re-compiling, and reprinting to produce, say, a five-year cumulative volume—which then becomes itself a terminal project. Use of the computer, however, permits ready and rapid merging of tapes current, past, and future, with the cumulative capability always on hand without extra labor.

For the future, we plan to effect such merging, and if adequate financing can be found, to produce cumulations at regular intervals. Proper financing will also permit us to begin taping the annual bibliographies back to 1957 and to merge these with compilations produced from now on. Such a project would establish a retrieval bank of some 200,000 entries, which could then be searched for special purposes or to produce selected, smaller lists. It would be reasonably easy to print out a complete list, from 1957 to the present, of all entries on an individual author—Milton, Brecht, Lope de Vega; or on a subject—onomastics, folk drama, aesthetics; or on a period—the Renaissance, the Seventeenth Century, the Golden Age. Similarly, we could retrieve all articles and books written by a single scholar—René Wellek, Fredson Bowers, Robert E. Spiller; or published in a given journal—*JEGP, CL, RLC;* or by a particular press—Oxford, Harvard, Indiana. And it is well within the capabilities of such a system to retrieve a list such as: all entries in German on the American novel; entries in all languages on the Oedipus theme; all entries that contain the word *Romantic* in their titles.

All this, if not yet quite within our grasp, is very nearly so. It will become reality step by step, dimension by dimension, during the coming decade. And as each step is reached, another of equal importance will move closer. For example, as we perfect our machine storage of past bibliographies it will be necessary, sooner or later, to face the fact that such other key tools as the *Short Title Catalogue,* Wing, or the Ovid Concordance are not on tape, and must inevitably be. As we establish our machine compilation system, and become experienced in its use, there is no reason to doubt that a sort of bibliographical subscription service, or a document retrieval system, or an abstracts compilation and retrieval system can be designed. These services and systems are in fact being considered as we make our plans. They will not be available this year or next year, perhaps not for five or seven or ten years, because they must be planned with care and deliberation and because they are expensive. But they will be available soon, and we have taken the first steps to make them so.

Other steps must also be taken in the next two years if we are to make these systems a reality. One step is an urgent one: no one, to my knowledge, has ever attempted in any systematic way to find out how scholars use the *MLA,* the *MHRA,* the *YCGL,* or in fact any period or genre or comprehensive bibliography currently being published at more or less regular intervals. Compilers and editors have made certain assumptions in preparing these bibliographies—assumptions which are probably correct. Users want a systematic, organized, classified, and preferably indexed set of entries; a list that is published regularly, on time, with as little delay as possible after the announced closing date for acceptance of entries; a list that is accurate in all bibliographical details, including author's name, title of book or essay, source, date, volume, pagination, publisher; a list that is carefully selective rather than uncritically exhaustive; a list in which entries are recorded in terms concise enough to permit rapid and efficient consultation, and yet not so excessively abbreviated as to inhibit immediate comprehension.

Having made these assumptions, I think we are nonetheless uncertain about how well we satisfy the scholarly audience we address. For example, Sigmund Skard, though outspoken in his praise of the Baldensperger/Friederich *Bibliography of Comparative Literature,* questioned the classification system employed in it and called attention to a series of faults that, in his judgment, caused confusion for the user. Our MLA editorial office correspondence, which brings us five or six letters a day from users all over the world, regularly argues over classification problems, questions why we list no book reviews, or calls attention to omissions.

Such response from users, both in published reviews and in correspondence from individual scholars, is familiar to all editors of bibliographies, and I shall not expand upon it here. Its importance, however, must not be ignored, for it signals by generation of perceptible critical heat that perhaps we should be doing some things differently—or better. We shall be realistic, of course. The fable of the man, the boy, and the donkey makes sense. We must remain within compassable limits, both in terms of the time scholars can devote to bibliographical work and of the financial resources at the command of our respective learned societies and associations. Within the audience for each bibliography we must address the many rather than the few, unless it is somehow possible to do both without loss to either. Yet within these limits there is room for adjustment when we know clearly what changes will best serve the scholarly community.

To that end, the editors of several other bibliographies and I have agreed to design a comprehensive user-study, to be made during the coming year. As a beginning, we invite response from delegates to this meeting and from scholars who read these notes.

UNDERGRADUATE AND GRADUATE CURRICULA IN COMPARATIVE LITERATURE

David H. Malone
University of Southern California

The summary of Comparative Literature Programs which Professor Leland Chambers prepared for the 1967 *Yearbook* provides dramatic—almost alarming—evidence that comparative literature is undergoing enormous and enormously accelerated growth. Ten years ago there were approximately 200 graduate students in comparative literature in the United States. Last year at least three graduate schools had over a hundred students each. Since some of the institutions reporting in Professor Chambers' survey did not indicate enrollment we don't know exactly how many graduate students there were for the country as a whole, but it was clearly in excess of 1,200, or a 600% increase during the past ten years.

As graduate programs and enrollments in comparative literature have increased, the interest in comparative literature at the undergraduate level has apparently grown almost as dramatically. The Survey of Comparative Literature Programs published in the 1963 *Yearbook* reported that 115 A.B. degrees had been awarded during the preceding three years. Last year's report listed 377 A.B. degrees in comparative literature during the preceding four years.

What is most impressive, if not alarming, about this growth is that the progression seems more nearly geometric than arithmetic, that the acceleration of growth shows no indication of slowing down. Indeed, as more and more doctoral graduates take positions in institutions of higher education, more and more pressures will develop for the expansion or establishment of both undergraduate and graduate comparative literature curricula and courses. Further, the tendency toward the making of the undergraduate general education literature survey a course in world literature—the tendency which began back in the 1950's—is now beginning to influence even high school curricula. At least in California, there is increasing interest in teaching world literature rather than English and American literature in the high schools.

All of this increased interest in comparative literature is especially gratifying to those of us who early joined the community of the blessed by sending our names to Werner P. Friederich to be included on the mailing list for his informal newsletter shortly after World War II. And if we recall the status of comparative literature at that time, we remember that there were only a few departments or programs in American universities, that the Modern Language Association didn't establish its Comparative Literature Section until 1948, and that the first American journal in our field, the Oregon *Comparative Literature,* will not reach voting age until next year.

But this interest also has its alarming possibilities. I am sure that all of us here feel that comparative literature, by its very nature, is the most demanding of humanistic academic disciplines, but that it is a discipline which too seductively can encourage intellectual shoddiness and superficiality. In our own work and teaching we are constantly struggling to reconcile the needs for intensive thoroughness and exactness with the needs for extensive comprehension and breadth of perspective. On the one hand, we feel that scholarship, criticism, and teaching must depend upon mastery of literary texts in their original languages. On the other hand, our own linguistic incapacities, the incapacities of our students, and the recognition of the dangers of parochialism compel us to rely heavily upon translations, even sometimes for scholarship. Our sympathetic response to demands that we learn more about the cultures of Asia and Africa prepares the seductive trap, into which we all too easily fall, of deciding to work up a course in Indian literature or Arabic or Chinese or Swahili even though we know less about these literatures, languages, and cultures than high school students know about English literature.

In the face of this explosion of interest in comparative literature at every educational level, it is absolutely essential that our Association continue the discussion of problems related to comparative literature curricula, both graduate and undergraduate—the discussion that was begun at the first ACLA Conference, held at Columbia six years ago. I doubt that we would ever want to prescribe curricula or even propose the ideal curriculum for any comparative literature program. But we should constantly seek a consensus among ourselves about the most important principles, objectives, and requirements which should be a part of any academically and intellectually respectable comparative literature curriculum.

It was for the purpose of continuing this dialogue among ourselves about the principles and objectives of study in our discipline that the four panelists agreed to participate in this discussion. Their points of view reflect not only their different opinions about curricula, but just as importantly their immediate concerns with problems of fulfilling our idealistic ambitions in the realistic context of institutionalized and bureaucratized academia. Most of us would, I think, agree with René Wellek that "comparative literature" is the unhappy term we must use when we want to talk about the study of "literature" apart from political or linguistic boundaries. The only reason we are compelled to use such an unsatisfactory adjective as "comparative" is to indicate what our real interests are; to proclaim that we do not accept the division of literature into English and the many different foreign languages; to rebel against the bureaucratic subdividing of literature that obtains in American institutions of higher education. In the several academic bureaucracies from which we come, we in comparative literature are the only ones who can claim to be interested in literature, period.

Consequently our panelists are quite properly concerned—not just with the principles, objectives, and general requirements involved in any comparative literature curriculum—but also with the relationship of comparative literature to other academic disciplines and even the relationship of our discipline to the ultimate purposes of education in the United States.

William DeSua
University of North Carolina

It would not be entirely inaccurate to state that undergraduate programs in comparative literature in most colleges and universities in the United States have been traditionally neglected, while we comparatists have concentrated our energies almost exclusively on developing and defining graduate programs. Indeed, in our minds, the academic discipline of comparative literature is confined primarily to graduate school. Yet at the same time, we habitually deplore the rather haphazard preparation our first-year graduate students have had as undergraduates, complaining that their prior training is so uncertain as to reduce any assumptions about their common knowledge to wishful thinking. Only in the last decade or so have some departments in the country come to the realization that to continue to build their houses from the top down, while virtually ignoring the matter of a solid foundation, can result in some rather odd architecture, and they have begun to plan the undergraduate program with the seriousness it deserves. Several other relatively recent developments within the American academic community, moreover, compel us to reassess our attitude with more of a sense of urgency.

First, the success—at least in popular terms—of Great Books, Humanities and General Education courses in colleges and junior colleges and their gradual introduction into high schools is a phenomenon which can be at least partially attributed, it seems to me, to the success of comparative literature. But whether we wish to be charged with fostering this development is really beside the point. The fact remains that it has happened, and it would seem that, as the discipline best equipped to insure the teaching of such courses in the soundest possible manner, comparative literature should feel an obligation to help train the teachers of those courses. If not, we are delivering still another area of the educational process into the hands of the Schools of Education (this with respect to high schools), or on the college level we very often abandon the courses to instructors from various departments who may or may not be familiar, in the original languages, with the documents they profess to teach. Since courses of this nature may also, for better or for worse, initially inspire undergraduate majors in comparative literature in increasing numbers, we should assume the responsibility of providing and training effective teachers of those courses throughout the educational system, if only out of a sense of enlightened self-interest.

The second development that calls for more attention to undergraduate majors in comparative literature, one which affects us more immediately, is the increased pressure on graduate schools to shorten the period of time it takes to earn the Ph.D. Generally speaking, the tendency is to reduce or compress the entire duration of graduate studies from four years to three, and this obviously can be done only if some course work is eliminated. Speaking generally again, the Ph.D. in comparative literature is already among the most demanding of all graduate programs in the humanities, both in terms of the literary and linguistic talents demanded of our students and the amount of course work required of them. I personally can see no way of avoiding a revamping of the graduate programs in comparative literature if our sister disciplines continue the trend in this direction, and I believe that it can be done without lowering standards —but only if we begin to shift those standards, as do our colleagues in the several departments of ancient and modern languages, to the undergraduate level. Surely, if we consider comparative literature as an autonomous discipline with its own goals and methodology—and this is precisely the main battle that our leaders have had to fight for so long in this country, and which they have, I believe, largely won—then we should illustrate the courage of our conviction by beginning the training of comparatists on the undergraduate level, as do the other disciplines, and not leave their early formation entirely up to the very people who in many instances are old antagonists or, if not, may know precious little about our special needs.

The mechanics of an undergraduate program need not impose any great strain upon the existing structure of most departments that now deal almost exclusively with graduate students. A sound and even large program, I believe, can be created around as little as one basic comparative course and a good counselor. Assuming that most colleges require their undergraduates to declare a major at the beginning of their junior year, we have fully two years in which to inculcate the comparatist spirit and to carry out our "head-start" training aimed simultaneously at the student's eventual entrance into a graduate program or at his becoming a high school teacher upon the termination of his college career. First, we should insist that the student continue the study of his foreign literature so that he will have a sense of its history by the time he completes the senior year. Then, we should very strongly encourage him to acquire a second foreign language during his junior and senior years, especially if he intends to proceed to graduate school, so that he will not need to mark time unnecessarily later on. This will equip him to pursue studies in two foreign literatures as soon as he enters the graduate program.

The student's first language will in all likelihood be either French or Spanish because of the peculiar situation that exists in this country with respect to language instruction in the high schools, which is not entirely desirable or intellectually defensible. We in our role as advisers should not resist exerting a corrective influence over his selection of the second language by suggesting that Latin, for example, might be entirely relevant to an interest in medieval or Renaissance literature; that the Italians also had a hand in the Renaissance; that German is central to romanticism, or Russian to the realistic novel; and that they might conceivably break with convention by choosing judiciously from among these more exotic tongues.

As for his remaining courses, I don't believe they can be more than loosely prescribed. Depending upon the student's particular needs, inclinations, and interests they might be selected in the fine arts, music, philosophy, history, and literature courses in translation (particularly Greek and Roman classics) in order to fill the gaps in his knowledge. Individual counseling is most essential at this point. I would like to enter a special plea, however, that the student be encouraged to take several courses beyond the sophomore stage in English or American literature. Except in the case of a student gifted in a foreign language, only in dealing with literature in his native language will he be exposed early to the kind of critical treatment necessary to a true insight into the nature of literature. These courses would then serve as a valuable backlog of experience to the one or two comparative courses, designed exclusively for undergraduate majors, which he would take only in his senior year by way of introduction to the theory and methodology of comparative literature. This is, to my mind, about the most we can hope to achieve at the undergraduate stage of a comparatist's training. It would be a demanding program and it would attract only the best students—but then we should not be afraid of smallness.

Vernon Hall

University of Wisconsin

Since it has a sizeable enrollment both at the undergraduate and graduate level, the Department of Comparative Literature at the University of Wisconsin has had to meet and find solutions to many of the problems now facing new departments and programs represented at this meeting. Though at the present time it has some fifteen professors, the great majority of whom are full-time in comparative literature, and is thus able to offer some fifty courses, it was a very small department until only a few years ago and had to make its way against the kind of opposition that some of the people here are now facing.

From the beginning we decided that the courses which we were most qualified to teach and which would offer the most to the university curriculum were in the field of literary criticism. Next in importance were the courses which survey the masterpieces of the western tradition. As the department grew, courses in the major periods of European literature and in the major literary kinds grew around these. Added also were courses in Asian and Near Eastern literatures. From the beginning, in all courses above the sophomore level the student was, and is, required to read in at least one language other than English. This requirement applies to all students in the course, not only to majors. It was apparent that to have courses without this requirement would leave the department open to the criticism that it practised a discipline less rigorous than that of the language and English departments.

In actual fact, the very nature of comparative literature makes it a natural ally to the language departments since its heavy language requirements send our students into the courses those departments offer. The objection that the department attracts students away from a given language department can be easily refuted by simply showing the large number of hours that students in our department take in the language department concerned. The latter gains considerably more than it loses.

Even our undergraduates are required to take literature courses in at least one foreign language and are expected to have the competence of a major in that language. For the Masters degree the 12 credits in comparative literature must be matched by 12 credits in advanced literature courses in one or more foreign language departments. The Masters degree candidate is required to be at the same level in at least one foreign language as a teaching assistant or graduate student in that language.

The Ph.D. language requirement is somewhat more complicated. Eighteen credits must be taken in the literature of a first language, ten credits in the literature of a second language, and certain credits in the literature of a third language. In addition, each candidate must offer proof of a reading knowledge of either Latin or Classical Greek or a major Asian language (e.g. Sanskrit, Tamil, Chinese, Japanese, Arabic, Persian). Nor may the candidate have all of his languages from the same linguistic family. These requirements need some explanation: the first language may be English, but if it is, the courses in the literature of a second language must amount to 18 credits. If his knowledge of an ancient or classical oriental language is only at the reading level, he will be required to take various courses in the literature of a third language. On the other hand, if he is able to take literary courses at the advanced level of, say, classical Greek, this is also accepted for his third language. A student, then, may theoretically offer only one modern and one classical language in addition to English. This seldom if ever happens, not only because many students cannot take literature courses in the classical languages but also because the very nature of graduate courses puts a continual premium on the learning of additional languages. There are few, if any, of our graduate students at the Ph.D. level who by the time they reach their thesis year do not have three or more languages in addition to English. A good knowledge of English and American literature is, in our department's experience, indispensible.

Since there is no question that a graduate degree in comparative literature is more difficult than in any other of the departments in the humanities, it usually takes longer and there is a natural tendency among students to extend their work for the degree year after year. If the student has to support himself as a teaching assistant, the degree is likely to take more years than are good for him or for the department. Now, the department insists that each graduate student do some teaching but it would prefer that most of his time be spent on his graduate work and thesis. Thanks to a generous grant from the Ford Foundation—specifically designed to speed up graduate work—the department has been able to support its better graduate students without their having to carry a heavy teaching load. It was discovered that it is perfectly possible to hire first-rate people from leading universities who have finished all of their graduate work and comprehensive examinations and who would like a year's break from graduate work and a year's experience in a different university before continuing for their Ph.D. degree. We have hired two such people for next year. Each will teach 12 hours a semester, as against the usual full-time load of 9 hours, but this teaching will be at the level that assistants usually teach and thus much easier. The two of them together will thus be able to handle some 48 hours during the academic year. What makes this plan so attractive to the university is the fact that even when they are paid generous salaries, the university is paying them less than it would teaching assistants for the equivalent number of hours. An additional advantage of this plan is that it makes the graduate students conscious that they are primarily at our institution to obtain their graduate degrees and are not brought to it as junior-grade members of the faculty.

Richard H. Byrns

Nevada Southern University

In general, an undergraduate program in comparative literature requires its students to demonstrate competency in the literature of two languages. Especially in state-supported colleges and universities, the acquisition of such competency faces two obstacles: one, the time element of four years is much too short for a student who has not had some language education in secondary school; and two, faculty members who are able and wish to teach such undergraduates on a comparative literature basis are not readily available.

Even though more and more students seem to be acquiring language competency before entering college and universities, the number is still relatively small; and, especially in tax-supported institutions, is likely to consist of a minority for some time to come. Therefore, as a beginning method, the institution wishing to install a comparative literature program might do well to set up a double major as its first step: English-French; English-Spanish; or German-Spanish. If even this approach is impossible, a major with a strong minor might be instituted. A student with, say, a major in English and a strong minor in French can (and many have done so) prepare himself for graduate work in comparative literature by additional study on his own.

One method, although not ideal, is to insist that an undergraduate take certain designated courses of literature in translation while building his language competency. By the time he reaches his junior year and is able to read the literature in the original, he will have a broad background in comparative movements. Presumably, such a student would then be able to step into a graduate program at the end of his fourth year, although it must be admitted he would possess the bare minimum of preparation and would have to do a great deal of extra work on his own as a graduate student.

Equally important, and I am afraid more difficult to deal with, is the faculty. Faculty members, especially those in large state-supported institutions, are not usually able to teach except in specialized areas. More than that, English and foreign language professors are, oddly enough, likely to be strongly oriented toward their own department and thus to be unwilling to treat literature on a comparative basis. This attitude is perhaps quite understandable in light of the large amount of material involved in the consideration of even the literatures of two languages, but does not forward a comparative literature curriculum. As a result we have, for example, those who know the Romantic movement in England but are scarcely aware of its existence in Germany. Consequently, one of the first steps in establishing a comparative literature program on any campus is to break through the provincial attitudes of some of our colleagues.

As a practical matter, in addition to acquiring the support of our immediate colleagues, a beginning comparative literature program must gain the sympathy of the university administrators and curriculum committees. Obviously, administrators and curriculum planners need not themselves be comparatists, but it is essential that they be aware of the importance of the program and be willing to support it. By their nature, comparative literature programs cut across departmental lines and are difficult to schedule. They also present changes in the traditional methods of funding, and hence the program troubles the administrator who desires to have all departments neatly compartmentalized. Therefore, even though it may appear to be only a question of working out the mechanics of organization, the advocate of a new comparative literature curriculum must take into account the structure and traditional organization of his university.

In summary then, it appears to me that a beginning undergraduate curriculum requires of those concerned in its development a great deal of effort in a variety of areas: the building of stronger language programs in the secondary schools so that students may gain by not having to compress both the language skill and literature in the four undergraduate years; the installation of a double major or a major with a strong minor as a beginning step; the acquisition of faculty members with a competency in comparative literature accompanied by, hopefully, the change in attitude of those faculty members who are departmentally oriented; and a determined effort to gain the support of curriculum planners and higher administrators. In other words, the building of an undergraduate comparative literature curriculum requires not only academic planning but consideration of factors outside the department as well.

Robert J. Clements
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I shall address myself to only one matter, that of the classical language requirement and its importance as a requirement of the Ph.D. in comparative literature. The classical heritage of Greece and Rome is one of the richest for the comparatist. Long before I had pretensions of becoming a comparatist, I had been captured by the lyricism of the Attic odes, a few of which I can still recite in Greek. When I had begun to specialize in writings of the Renaissance, I realised most intimately the seminal role which Greek literature can play in the comparative endeavor. In view of this role, which none can deny, could the requirement of Greek or Latin ever really become a controversial or divisive issue in our profession? I conclude sadly that not only can it become such an issue, but that indeed it has.

I should like to make seven points about the logicality of the Greek or Latin requirement as defined in memoranda identified with ACLA. These ideas represent a year-long deliberation of our Comparative Literature Policy Committee at New York University, a committee which included two distinguished classicists and two Renaissance scholars among its eleven members.

First, the great tradition of Greek or Roman literature and culture is not necessarily transmitted by four semesters' study of one of the languages. A student taking only four semesters of Latin may not pass far beyond Caesar's bridge—or in Greek, far beyond the seashore of Xenophon. The implication that four semesters of an ancient language afford an understanding of the literature in that language has troubled some universities to the point of offering as an alternative to the study of an ancient language a year's survey of that ancient literature in English translation.

Secondly, our comparative literature courses and theses are usually either chronologically horizontal or vertical in nature. Dadaism/Surrealism, running from roughly 1916 to the late 1920's, is a horizontal movement. For someone working on a paper or thesis on Surrealism, a knowledge of three (or more) modern foreign languages is clearly logical. Such courses as our "Nature of Tragedy" or "Ethical Nature of European Epic" are obviously vertical: they start with Aeschylus and Homer and indeed are taught by classicists. Latin or Greek would be required of someone working in such a completely vertical field.

Moreover, in certain horizontal fields involving antiquity, Middle Ages, Renaissance, and neoclassicism, a knowledge of at least Latin is fundamental. In such cases a student would be required to demonstrate a reading knowledge of Latin, since the medieval Latin of a Dante and the Renaissance Latin of an Erasmus each remained a *lingua franca* of Europe. Even Renaissance Greek, if the coinage is justifiable, remained a free-trade language among the elite, and a candidate investigating that humanistic period would be urged to learn Greek along with Latin, even if he had to postpone it until after obtaining his degree.

An insistence on Greek or Latin for all candidates as one of the three required foreign languages would mean that someone working in three modern foreign literatures might be required before his degree to learn Latin or Greek as a fourth language. Our recent thesis on the Spanish Civil War in novels of Germany, France, and England (recently reviewed in book form in the *New York Times*) necessitated a knowledge of Spanish, German, and French. Surely a fourth foreign language is an eventual *desideratum* for a comparatist, as is a fifth and a sixth, but a luxury for one of our Ph.D. candidates working under temporal and financial pressures.

Yet most of our candidates know Latin. A poll taken by registrants in my office showed that three out of five of our comparative literature candidates had come to us with two or more years of Latin on their record. Yet even some of these stated that an ancient language requirement would have deterred them from entering a department, and that they wished to perfect three modern languages more closely applicable to their chosen special fields or theses. This poll, I should add, was taken in the spring after the C. L. Policy Committee had voted and again confirmed the vote rejecting an ancient language requirement for all candidates. It did not thus affect committee decisions. Our students now at N. Y. U. may take a literature concentration in Arabic or Hebrew. New generations take new directions.

But the requirement of Greek or Latin founders on the allowed substitution of an "equally ancient language"—I quote. Such a language is Hittite. If Hittite is indispensable for a thesis involving Hittite inscriptions, then why not Russian as a substitute language for a thesis involving European realism? Furthermore, how does one define an "equally ancient language," since Latin was a universal literary language through the 15th century? Anglo-Saxon would thus be, for a long span, an "equally ancient language."

Lastly, most comparative literature departments or programs work closely and profitably with cooperating departments of literature which do not require Latin or Greek. Of our cooperating departments—English, Romance, German, Slavic, Classics, Arabic, Hebrew—only two require a knowledge of Latin, and in one of these cases (Romance), Vulgar Latin will satisfy the requirement.

These are some of the considerations which impelled our Comparative Literature Policy Committee to come regretfully to a negative decision on the Greek or Latin requirement. Regretfully, since our own generation has been raised on this tradition. Regretfully, since it was by now an open secret that this would be a factor against our receiving NDEA subvention.

Indeed, it was precisely this which set the committee wondering whether there were ethical implications to be raised. Was there actually an "ACLA policy" which was being converted into an "NDEA policy"? Clearly the Latin/Greek requirement had never been approved by a vote of the membership of ACLA. If there were such a vote, either for or against, would it not be useful and should it not then serve as a consensus to the NDEA advisers? I add parenthetically that a trip to the NDEA office in Washington apprised me that the government does not associate itself with the requirement, rather remaining aloof and accepting the policies by which its advisers execute their charge. Indeed, if a group of advisers decided to impose an ancient Hebrew requirement (and indeed this is not unthinkable; did not our colleague this morning ask that Hebrew as well as Latin analogues be sought for the Sapphic ode under investigation?), they could do so with complete autonomy.

Our Committee members talked about this dilemma with other chairmen who had or were about to apply for NDEA funds (with more success than ourselves). We found that there has been a practice in this country of Comparative Literature administrators' introducing the ancient language requirement out of expediency rather than conviction. Perhaps a kinder word than expediency would be humanitarianism, since they wanted that government money for their students. Other chairmen stated that they were introducing the requirement, but often allowing discretionary exceptions. Other chairmen stated that they were introducing the requirement, but in a minimal or diluted form not guaranteeing fluent reading. All of this, of course, meant reopening the question in our committee to assess how expedient we might become ourselves. Yet we continued to feel that there was apparently an ethical problem here, and did not cast a vote for "humanitarianism."

The Committee wondered whether ethics did not arise in yet another way. Foundations may impose any sort of conditions upon their largess. NDEA is rather a channeling of taxpayers' monies, and we wondered whether NDEA was free to dispense money autonomously without justifying itself to the majority sentiment of a profession. It would seem more desirable for an NDEA policy to evolve out of an ACLA policy, representing not the views of those of my own generation alone, but of the entire group of practitioners represented by ACLA. If a clear majority want Greek or Latin (or any other major language) after airing the matter, then NDEA and its advisers have a mandate to apply such a requirement. If there is no such clear majority, NDEA's recent policies would seem not only to encourage expediency but also to discriminate financially against the free exercise of the educative process in many major universities.

Victor Hugo said: "Tout le monde n'est pas forcé de savoir le grec." This will become increasingly true as the ICLA expands its and our horizons into Asia and Africa. The newer generation must have the option of looking further afield as it elects its foreign languages. Let us heed the implied appeal in the preface of Georges Joyaux and Herbert Weisinger to their English version of Étiemble's tract on the so-called crisis in comparative literature: "Indeed, many comparatists, having managed to emancipate themselves from the thrall of nationalism, promptly enslave themselves in the larger, but still confining, concept of the Western literary tradition. They insist that without mastery of Greek, Latin, German, French, and English, the study of Comparative Literature cannot be pursued."

The foreign language requirement need not become another of these aforementioned crises—unless we choose to make it one.

INTERNATIONAL AND NEW PERIODICALS IN COMPARATIVE LITERATURE

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In almost every area of literary scholarship it is possible to point to one expert as an authority who is conversant with virtually every relevant printed work. In bibliography the same is ordinarily true. One great exception is the bibliography of periodicals in comparative literature. Undoubtedly no single scholar anywhere in the world is aware of all of these periodicals. Indeed before the present symposium, probably no single person ever gave a thought to the subject at all or remotely considered compiling a comprehensive list.

Even editors of journals in comparative literature have difficulty in keeping up with their sister journals. My own experience may perhaps be typical. At the meeting of the International Comparative Literature Association in Belgrade I had the pleasure of lunching with the charming lady editor of the only bona fide comparatist journal in East Europe, Mme. Stefania Skwarczynska. Her periodical, published by the Societas Scientiarum Lodziensis, in Poland, is interesting for a number of reasons. The name of the journal is regularly printed in three languages, Polish, Russian and French. In French, it is *Les Problèmes des genres littéraires.* Articles are published in all the major languages: English, French, German, Italian, and Russian. Very few are in Polish although a Polish abstract of each article is given. In recent issues one encounters such titles as the following: "The Novelized Biography and the Biographical Tale," "Etudes sur l'évolution de l'esthétique gidienne," "Il neoplatonismo di Louise Labé," and "Mythos und Mythologie bei Thomas Mann und Boleslaw Prus." The articles are for the most part genuinely comparative. So far twenty issues have appeared.

Yet about two months later when I received in the mail a copy of the first number of *Genre*, published by members of the English Department of the University of Illinois, Chicago Circle Campus, I immediately responded with a letter of congratulation on the new venture, accepting without demur the claims of the editors to uniqueness: "Much of the most vital and useful of modern criticism utilizes in one way or another the genre approach, yet no journal provides a medium for a continuing discussion of both the theoretical problems and the interpretive applications of this approach." Since I had myself temporarily overlooked the existence of *Les Problèmes des genres littéraires,* I felt that the editors of *Genre* could be excused for not knowing about it at all. Most of the members of the ACLA to whom I have spoken since have had no greater knowledge.

The following discussions of comparatist periodicals in five areas of the world will enable the student to learn at least the names of the major journals.

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For information in preparing this bibliography of Oriental periodicals in comparative literature I am much indebted to Professor Peter H. Lee of the University of Hawaii, on Korea; Professor Saburo Ota, Secretary of the Comparative Literature Society of Japan and Professor Kenshiro Homma of Indiana University, on Japan; and finally to my colleague Professor Usha S. Nilsson of the University of Wisconsin, on India.

Because of time restriction, the material I have gathered for this panel is limited to four concerns: (1) the number of major journals that are devoted to or have an interest in comparative literature; (2) names of foreign countries that receive most frequent attention; (3) names of individual authors who have received the most attention; (4) the approaches most applied to the study of comparative literature.

Of the four countries under survey, i.e., Korea, Japan, China and India, Japan is, on the basis of the number of professional journals devoted to this discipline, the most active. It is also, to my knowledge, the only country that has a professional organization, called the Comparative Literature Society of Japan. The names of the five journals are: (1) *Hikaku Bungaku* (*Journal of Comparative Literature*), published annually by the Comparative Literature Society of Japan; (2) *Hikaku Bungaku Kenkyu* (*Etudes de la Littérature Comparée*), an annual sponsored by Tokyo University; (3) *Hikaku Bungaku Nenshi* (*Annals de la Littérature Comparée*), sponsored by Waseda University and published three times a year; (4) *Kiyo* (*Publications of the Institute for Comparative Studies of Culture*), a quarterly sponsored by Tokyo Woman's Christian College; (5) *East-West Review,* sponsored by Doshisha University and published three times a year.

Using *Hikaku Bungaku* (the official publication of the Comparative Literature Society of Japan) as guideline, English, French, American, Russian and German are the five literatures studied most in Japan, followed by Italian, Spanish, and Portuguese. As regards individual authors, Byron, Ruskin, Stevenson, Keats, Meredith, and Joyce have been emphasized in England; Poe, Whitman, O'Neill, Hemingway, Hearn, Faulkner and Steinbeck in U.S.A.; Zola, Gide, Valéry, Daudet, Proust in France; Dostoevsky and Tolstoy in Russia; Goethe and Rilke in Germany. Also, *Hikaku Bungaku* has published bibliographies of Poe, Hemingway, O'Neill, Whitman, Faulkner, Steinbeck of U.S.A.; H. G. Wells, Graham Greene and T. S. Eliot of England; Gide and Daudet of France; and Goethe of Germany. The approaches most frequently applied to comparative literature are influence and reception.

China also shows a growing interest in comparative literature in recent years. (Reference to China in this bibliography is to Taiwan simply because Communist China has not, to my knowledge, published any journal that can be regarded as comparative, either in conception or in content.) Though no professional organization has as yet been established to represent this discipline, there are at least four major journals that can be considered comparative both in content and in conception: (1) *Hsien-tai wen-hsueh* (*Modern Literature Quarterly*), sponsored by a group of college professors in Taiwan and the U.S.A.; (2) *Ch'un wen-hsueh* (*Literature*), a monthly published by a group of established writers in Hongkong and in Taiwan; (3) *Ou-ch'ou tsa-chih* (*Europe*), as the title suggests, a quarterly published by a group of Europe-based Chinese intellectuals; (4) *Ming Pao yueh-k'an* (*Ming Pao Monthly*), a Chinese equivalent of *The Atlantic Monthly or Harper's Magazine*, published in Hongkong, that devotes considerable attention and space to the study of comparative literature.

In general, U.S.A., England and France draw the most attention, followed by Germany, Italy, Spain and Japan. With respect to individual authors, it is extremely difficult to pin-point any one specifically, though it is fairly safe to say that the reception—and hence the popularity—of any given Western writer depends, among other things, on the translatability of his language. Thus, it is not surprising that Hemingway and Camus are very well received in China and Japan. Besides these two, the following are some of the more familiar names that have appeared in the Chinese journals: Poe, James, O'Neill, Whitman, Pound, Frost, Eliot, Joyce, Yeats, Mann, Kafka, Jean Anouilh, Eugene Ionesco, Natsume Soseki, Kobo Abe, Tolstoy and Dostoevsky. The methods most employed are influence and analogy studies.

Our information on Korea is not complete because, as explained in Professor Peter H. Lee's reply to my inquiry, the Oriental library in his university has not bought enough Korean journals or books for basic research on this subject. Nevertheless, from his own resources, Professor Lee was able to provide me with the names of four magazines that deal with literature from a comparative perspective: (1) *Free Literature;* (2) *Contemporary Literature;* (3) *New Asia;* (4) *Criticism and Creative Writing.* The approach most applied is, again, influence study.

In Professor Usha S. Nilsson's opinion, only two journals in India deal with literature comparatively:

(1) *Jadavpur Journal of Comparative Literature,* published annually by Jadavpur University, Calcutta. The nature and purpose of this magazine can perhaps be best represented by its 1964 issue (Vol. 4), which contains such articles as "Some Problems of Translation," "Teaching Literature in Translation," and "Subjective Tradition in the Plays of W. B. Yeats and R. N. Tagore."

(2) *Indian Literature,* published by the Sahitya Academy of India, is a quarterly mainly concerned with writings, literary trends and movements in the modern languages of India.

The countries most studied are England and Germany; the favored approaches are influence and analogy studies.

Anna Balakian
New York University

The first problem connected with this brief survey of periodicals in comparative literature is the identification of journals as "comparative." Since there seems to be no established definition or criterion, the personal act of delimitation, necessary under the circumstances, turns what was supposed to be purely "informative" into a somewhat critical statement.

In the absence of a dictionary definition, our standard will have to be shaped by the periodicals established as "comparative." There are, as we all know, four major ones in the field: *Comparative Literature, Comparative Literature Studies, The Yearbook of Comparative and General Literature,* and the *Revue de Littérature Comparée.* These four journals are our official and recognized media for the communication of research in the area of comparative literature. The most solid and successful results of research in our discipline are bound to find their way into the pages of these journals; they represent and reflect the quality of our work and therefore will be as good or as bad as the work we do in the field.

To determine what else there is that might be called "comparative literature," let us see what functions well-known periodicals have. I detect five categories of objectives.

The first distinction between the aims of these journals and those of other journals of literary criticism is the fundamental *Weltanschauung* which comparatist critics bring to any literary research; it is excellently spelled out in *Comparative Literature's* editorial statement which directs the journal to "scholars and critics who are engaged in the study of literature from an international point of view." All four of these journals select their materials from articles exemplifying this multi-dimensional vision. For instance, articles such as Grégoire Maudrin's "Historical Dracula" or François Jost's "Le Roman Epistolaire au 18e siècle," appearing in 1968 issues of *Comparative Literature Studies*, admirably fulfill this objective. Medievalists succeed more generally in this total comparativism, as for instance a recent article by Silvestro Fiore in the *Revue de Littérature Comparée* entitled "The Medieval Pilgrimage," where the identification of the archetypal Perceval crosses not only European frontiers but brings into focus the crossroads of East and West, as the author moves from the legacy of Greco-Oriental Antiquity to the threshold of Greco-Occidental Humanism.

The second degree of comparativism contained in our four major periodicals is the more deliberate type of comparison: what might be called the "in" and "and" articles, which are probably the kind most often associated with "comparative" literature. Some of these are truly comparative, but others artificially so. A study such as Frederick Burnick's "The Dream Vision of Jean Paul and Thomas De Quincey," appearing in *Comparative Literature*, achieves, for all its parallelism, a certain convergence in its ultimate synthesis. Others—and the greater number of them—compare arbitrarily and on the basis of factors not exclusively pertinent to the two authors in question, but rather indicative of a common heritage, applicable to any number of authors of a particular era, or of the general influence of one era on another, or of one author on a total generation, and thereby produce eclectic comparisons leading to comparative approximations. The *Revue de Littérature Comparée* particularly specializes in these with titles (picked at random) such as "Krylov and La Fontaine," "Poe and Joyce," "Camus and Dostoevski," "The Literary Indebtedness of Wilde's *Salome* to Sardou's *Theodora*," etc. The "in" articles consist of placing a given author into a geographically foreign environment either in his lifetime or in terms of the reception of his work; again *RLC* manages to publish a great number of these: "George Sand in America," "Gautier's Fortune in Holland," "Valéry Larbaud in Portugal," "Rabelais in Italy," etc. Often the conclusions of such articles are vague: the author in question is seen to have "undoubtedly played an important role," or "it goes without saying that our study is not exhaustive," or "in summation, the literary relations appear extremely limited." But let us make no mistake about it, a preponderance of this type of article would make any journal qualify as "comparative."

The third category of functions which brings a periodical into the "comparative" orbit is that of topical studies such as the recent ones on *Symbolism* and on *Literature and Religion* that occupied whole issues of *Comparative Literature Studies*. It is to be noted that with this type of writing the articles themselves are not necessarily comparative but collectively produce for the reader a comparative *ambiance*. They provoke a comparatist attitude rather than creating it themselves. One can observe, for instance, that only a small minority of the articles on Symbolism were really "comparative" in point of view. But reading the whole issue would create a comparatist perspective for the reader.

In fact many of our so-called Comparative Literature meetings are no more than this form of collaboration: they bring together a number of specialists of particular literatures, and the juxtaposition of their parochial efforts constitutes for the audience an experience in comparative literature.

If this criterion were to be adapted liberally, we would have to classify as comparative a large body of periodicals which are normally the depositories of literary criticism of a unilateral, specialized nature, but which from time to time indulge in these juxtapositions in terms of a single author, archetypal attitudes, literary movements and genres, and thereby assume a synthetically comparatist character. For instance, the last issue of *Books Abroad* was devoted to Jorge Guillén. Each contributor has taken the great Spanish poet from the unilateral vantage point: Spanish, French, American etc.; but the total collation of these articles puts Guillén into an international framework, and that particular issue of *Books Abroad* becomes "comparative."

The fourth task of the "comparative" periodicals appears to be the compilation of bibliographical materials such as the present status of criticism, the present status of writings about a topic or movement, etc. Again, it is difficult to avoid the critical point of view in commenting on this function. Through omissions and proliferations, bibliography, which on the surface is the most objective of tasks, can become the most biased and arbitrary. This type of research activity might better become the responsibility of a collective body of scholars than ever be left in the hands of a single individual.

The fifth objective is that of reviewing the growing body of critical works which are being published in the field of Comparative Literature; this is indeed a crucial function and a *sine qua non* of periodicals wishing to operate under the aegis of "comparative literature." As the discipline grows and the scholarly output with it, the appraisal of these works will have to become more and more the responsibility of the periodicals of comparative literature. They may otherwise well suffer from myopic judgments and from *dépaysement* in the hands of specialists of single literatures serving as reviewers for standard modern language journals. *Comparative Literature* is particularly generous in the number of pages it allocates to reviews.

Having tried to define the field of comparative literature journals according to the contents of its four major representatives, let us see what other journals in English and French fulfill more or less the same functions and thereby qualify wholly or partially as "comparative" periodicals.

As far as the first function is concerned, it is extraordinary to note the parochialism of journals having such comparatist titles as *Studies in Romanticism, Twentieth Century, Essays in Criticism,* and *World Theater*. The nature of their content at most leads to *do-it-yourself* comparativism on the part of the reader.

Among the newer journals beckoning to the comparatist there is one called *The Novel,* published by Brown University. It states that "we will cover the novel's history in all literatures." It is too early to judge whether it will serve as a meeting place for individual histories or produce in effect amalgamations. Among the articles I have examined so far I found one truly "comparative" in nature: Bruce Morrissette's essay, "The Evolution of Narrative Viewpoint in Robbe-Grillet." Presumably dealing with a single author, it nonetheless had as its basis the comparatist frame of reference and thus transformed what might have been a unilateral study into a multidimensional one.

A promising new journal, "comparatively" speaking, is *Comparative Drama* published by the English Department of Western Michigan University. It illustrates two kinds of comparatist studies, as we note articles such as "Some Analogies between the Epic Brecht and the Absurd Beckett," by Charles R. Lyons, and "The Rediscovery of Anti-Form in Renaissance Drama" by Jackson I. Cope. In its second issue (Summer, 1967), Erich Kahler's "Doctor Faustus from Adam to Sartre" is a model of comparativism in its total sense.

Two other drama journals tend toward comparativism: *Theater Research,* which is the organ of the International Federation of Theater Research, and has to its credit an international editorial board, and *Drama Survey.* The quality of *Theater Research* appears so far to be more scholarly and genuinely comparative than that of *Drama Survey,* which I found more journalistic in its accounts of theatrical activities in various countries, to judge on the basis of individual rather than comparative merits. In *Theater Research,* an article such as G. M. Bergmann's "Strindberg and the Intima Teatern" had the comparatist point of view of Morrissette's piece on Robbe-Grillet, i.e. proceeding from the particular and situating the individual author in the broad framework of a genre freed from national partitions.

Two interesting journals have burgeoned in Canada and deserve mention for their comparatist potential: *Mosaic* is one of them. Directed by Kenneth McRobbie and R. P. Hoople, it calls itself "a journal for comparative study of literature and ideas," has had one issue and announces three more, and is published by the University of Manitoba. It proposes to collect its articles topically, as: "Eros and Literature," "Literature and Small Countries," "Literature and Alienation," "Classics and World Literature." Again it is too early to judge, but so far diversity of points of view brought together on the basis of international confrontations seems to be the underlying objective. It is attractive in appearance and has a section devoted to reviews. Incidentally, a tendency inherent here and quite prevalent elsewhere, is the assumption that the introduction of articles on so-called small literatures constitutes an act in comparative criticism. It can, but does not necessarily. This is a truth gleaned by some of us in Belgrade in the summer of 1967 at the meeting of the International Comparative Literature Association, where so many single-track studies of "small" literatures surely contributed to the enlargement of the literary horizon of the audience but were not in themselves "comparative." It would seem to be insufficient evidence to judge a journal "comparative" simply on the basis of an occasional article of this type, unless such articles are in reality written in terms of a broader context than has been so far demonstrated in the majority of them.

The other new Canadian journal that may qualify as "comparative" is the *Malahat Review,* which has had five issues as of spring 1968, and is published by the University of Victoria in British Columbia. It has articles of comparative concern such as "Rebellion in Literature," and, in the last issue, George Woodcock's "The Deepening Solitude" had, I thought, the characteristics of a truly comparative point of view.

As for periodicals abroad, England is a disappointment. It can boast of some of the highest caliber journals of criticism in a given field, such as its *French Studies* at Oxford, or the *Cambridge Quarterly;* but when it comes to Comparative Literature I find nothing to report. (Perhaps the burden of an enormous national literary heritage is such that there is no great motivation to find relationships with other literatures!)

Among French language journals there are two, one old and one new, that deserve our attention. *Les Cahiers du Sud,* which operated in Marseille for fifty-two years and 391 issues as one of the most creatively comparatist journals of Europe, had to close shop last year because Jean Ballard, its editor, manager, distributor, and proofreader, had to finally bow to age. Without ever calling itself "comparatist," this journal never dealt with any author or topic except from the comparative vantage point. It not only introduced the literatures of foreign lands to French literature, but related them to French genres and concepts; it even fought French provincialism in regard to its own literature, by injecting Cathare and Provençal literatures into the narrow concept of the so-called history of French literature. It evaluated new authors of numerous countries, including the U.S.A., in terms of European criteria, introduced Islamic, Greek, Armenian, Oriental literatures, not as foreign bodies, but by inserting them into the European frame of reference. It published the first anthology of baroque poetry. This extraordinary creation of Jean Ballard, who just sat there at the port of Marseille and let the world come to his door, is now terminated. Its issues await an index to make their treasure of comparativism readily available.

Perhaps the newly organized *Cahiers Algériens de Littérature Comparée* will fulfill in part the function previously exercised by the *Cahiers du Sud.* Geographically, it is the closest to the *Cahiers du Sud,* as a corridor for the meeting of North and South, East and West. Under the direction of J. E. Bencheikh it was established in 1966 and follows closely the format of *RLC.* It is the organ of the Faculté des Lettres et Sciences Humanistes of the University of Algiers. To give an example of the quality of its comparativism we can refer to Lucienne Portier's recent study "A propos des sources islamiques de la 'Divine Comédie'," which is solid, precise research, and arrives at relationships by following the process of the gradual osmosis of influences.

On the other hand, as in the case of England, one is amazed at the provincialism of French periodicals whose titles would suppose a comparatist point of view: *Revue des Sciences Humaines* and *Critique* are extremely parochial in their approach to literary criticism. But *Revue d'Esthétique,* published through the collaboration of the Centre National de la Recherche Scientifique, now celebrating its twentieth anniversary, demonstrates a different type of comparatism, achieved not through the juxtaposition of various literatures, but through the relationship between the various forms of art.

The most exciting work in the field of comparative periodicals to be noted in French speaking Europe is, in my opinion, that of the Belgians and the Swiss, particularly in the field of poetry. In Belgium the *Cahiers Internationaux de Symbolisme,* now in its thirteenth issue, is truly stimulating. Consider articles such as Philibert Secretan's "Oedipe comme mythe interdisciplinaire," or Jean Starobinski's "Remarques sur l'histoire du concept d'imagination," which encompasses such varied authors as Boehme, Sartre, Baudelaire, Giardano Bruno, Coleridge, etc. Other comparatist concepts, such as "Symbolisme de la Chute," are polarizing agents of comparativism. Its editorial board is international, representing three of the most comparatist-minded countries: Belgium, Holland and Switzerland.

Another such Belgian journal, published in Brussels, somewhat less scholarly in approach, is the *Courrier du Centre International d'Etudes Poétiques;* it was created during the International Biennial Congress of Poetry in 1954. Directed by Etienne Souriau, it includes articles by such comparatist writers as Octavio Paz, Victor Crastre, René Nelli, Georges Poulet, Wallace Fowlie, etc. With 65 issues to date it contains articles such as "T. S. Eliot and Gottfried Benn," "Essay on Language: Surrealism," "Action and Contemplation in Contemporary Poetry." *Journal des Poètes* is a third periodical that could be included in this category, although it is more creative than critical in content.

In Geneva there is the journal *Poésie Vivante,* fulfilling the same type of function as *Journal des Poètes* in Belgium, and at the University of Lausanne *Etudes de Lettres* appears four times a year under the auspices of the Faculté des Lettres and is dedicated to the five-fold objective of comparative periodicals.

Another significant seat of comparativism is Copenhagen; the trilingual *Orbis Litterarum* represents the highest ideals of comparative literature, demonstrating not only a world view but the flexibility of trilingual communication. Its most recent issue, Vol. XXII, 1967, is dedicated to its founder, F. J. Belleskov Jansen. A thick and rich volume, it stands as apt testimony to the historical and geographical scope and the variety of comparative approaches to literary criticism that are inherent in the true comparative literature periodical.

What conclusions may be drawn from this limited and rapid perusal? First, as one studies not only those periodicals that have expressed comparative objectives, but those most recognized in the general field of literary criticism, one discovers that our "internationalism" in literary criticism is very much in accord with the brand of political internationalism exemplified in the United Nations, i.e. we juxtapose various national outlooks as they juxtapose delegates of various nations, neither group producing true *Weltanschauung,* but instead, creating international confrontations.

One wonders why periodicals excellent in their regionalism could not transcend national limits more often than they do. I am thinking of periodicals such as *PMLA, Symposium, Modern Language Notes, Modern Language Review, Modern Philology,* etc. André Breton said that a new humanism could not be achieved until history was rewritten not from the various points of view of various nations but from the world point of view. Ideally, comparative literature is an attitude which corresponds in politics not to internationalism but to the "one world" philosophy. It is only one of the functions of the comparatist to compare two authors; a more general function is to put any author into a comparative frame of reference. In this sense, there is promise for the future because of the nature of contemporary literature itself. Writers are becoming less and less regional, have let down geographical and linguistic frontiers in their broader concern and meditation over the human condition. It can be truly said that authors such as Brecht, Genet, Beckett, Durrell, Camus, Kafka, Sartre, belong to the comparatist rather than to the specialist of French, German or English literature. Likewise, any but the comparative method is obsolete in the discussion of movements like symbolism and structuralism. Studies in surrealism have suffered largely because of the application of strictly French perspectives and will surely seek a comparative locale for future research.

To date the most naturally comparative periodicals have been those dealing with medieval literature, such as *Speculum* and *Romania*, for the simple reason that because of the multiregional character of medieval literature and its transcendence of linguistic barriers, it could not be studied any other way. The same trend can be foreseen for modern literature, which defies parochial categorization. This does not portend a disappearance of the specialist but an enlargement of the term, indicative of horizontal rather than of the traditionally vertical specialization which reflected the nationalist cultural attitudes of the nineteenth century.

The hope is that the word "foreign" may be divorced from its marriage with the word "literature," and that the word "comparative" may become an unnecessary redundance as periodicals devoted to literary criticism increasingly contain articles of the type we identify as "comparative." What was true of the Middle Ages may well become true again in what are perhaps the latter ages of the literary form. In this sense periodicals of Comparative Literature are the avant-garde media of a new concept of literary criticism.

José de Onis
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Comparative Literature is a relatively new concept in the Hispanic world; and although most Hispanic intellectuals are well-informed on books and periodicals published in this area in other countries, there are, to my knowledge, no periodicals or reviews in Spanish devoted exclusively to this discipline. This, however, in no way means that articles and editorials on Comparative Literature are absent from the Spanish press, nor that there is a lack of interest in this field. It only indicates that publications on literary criticism in the Hispanic world have not yet reached this degree of specialization. Many elements which generally are considered Comparative Literature—the critical essay, travel memoirs, translations, evaluation of foreign works, newspaper editorials on the international literary scene—are a common occurrence even in the daily newspapers of the most remote provinces.

Many Hispanic citizens, especially in Latin America, are incurable internationalists, even to the point of losing their own national identity. And there are authors like the Spanish playwright Alfonso Sastre and the Argentinian novelist Eduardo Mallea who complain that the overwhelming presence of foreign translations and the continuous presentation of foreign plays, at a time when most Latin American republics are in search of self-expression, often obstruct the development of a national literature.

Perhaps the closest we come to Comparative Literature in Spanish periodicals are the Sunday literary supplements of important newspapers such as *El Tiempo* in Bogotá, *La Nación* and *La Prensa* in Buenos Aires, and *La Nación* in Caracas. These weekly publications are to a considerable extent devoted to news and criticism of international literature. Only recently, for example, there was published in *La Nación* of Buenos Aires an article by Guillermo de Torre entitled "El fin de la novela" in which, after careful consideration of the general character of the present-day novel in the United States, France, Spain, and Latin America, he comes to the conclusion that because of a lack of functional justification within the national cultural reality, the novel as a literary genre is destined to disappear from these countries.

Other periodicals of a similar nature are the *Estafeta Literaria* published on alternate Saturdays in Madrid and the *Correo Literario* which appears there twice monthly. Besides a varied assortment of articles on literary criticism that could rightly be considered comparative, the *Estafeta* has dedicated special numbers to individual authors such as Seneca, Unamuno, Ortega y Gasset, Antonio Machado, and others, in which the writers are often treated in the light of the international literary currents of their times. The second of these two publications, the *Correo*, is devoted primarily to Latin American literature but at times it includes articles which could be considered within the scope of comparative literary criticism, such as, for example, Alfonso Sastre's "El teatro extranjero, los plagios y una leyenda que se desvanece," Pedro de Ausa's "La literatura apologética norteamericana," or José Luis Cano's "Keats y España." Frequent contributors along these lines to this review are Rof Carballo, Gregorio Marañon, Antonio Tovar, Julián Marías, Jesús Sainz Mazpule, and others.

To this group of periodicals we should add the two monthly publications *Indice* and *Insula*, devoted to artistic and literary miscellanea. *Insula* in particular, published by a group of Spanish liberals left over from the Spanish Republic, is international in its outlook and has as its objective the importation of new concepts in literary thought. It would be difficult to find a number of *Insula* that does not have an article dealing in some way with Comparative Literature. In every issue, the second page is entitled "La flecha en el tiempo," dealing often with literary relations between two or more countries. You will notice "Borges en Francia" in No. 211. In the section "Revista de Revistas" there are notes on foreign as well as local reviews. There was an excellent international coverage of Miguel Angel Asturias when he was awarded the Nobel Prize. *Insula* keeps its horizon as wide as the editors dare.

As concerns reviews, in the stricter sense of the word, a place of importance must be reserved for the *Revista de Occidente*, a publication in the sphere of philosophy originally founded by Ortega y Gasset, that since the beginning of the century has played an important role in the modernizing of Spanish and Spanish-American thought. It is important for its dissemination of European ideas. The articles include a variety of basic concepts, across disciplines, in the philosophy of art and literary theory that constitute an important phase in the history of ideas in the Hispanic world. This review could rightly be considered an indispensable adjunct to comparative literature. In its last number of January, 1968, there are three articles along comparative lines: Marcel Bataillon, "Erasmo ¿europeo?"; Guillermo de Torre, "Rubén Darío"; and Antonio Elorza, "Guillermo de Humboldt y el liberalismo."

Of a more general character and less philosophical in approach are the two reviews *Cuadernos* (1953-1965) and *Mundo Nuevo* (started in 1966), published in Paris consecutively by the Congreso por la libertad de Cultura, which has included among its collaborators some of the outstanding writers of our day: Camus, Sartre, Malraux, Steinbeck, Faulkner, Neruda, Huxley, Reyes, Gallegos, Waldo Frank, Juan Ramón Jiménez. Jean-Paul Sartre, in the June issue of *Mundo Nuevo*, has an excellent article on the basic character of universal drama, entitled: "Teatro: Mito y realidad." I myself, if I may place myself with such distinguished company, have published two articles in *Cuadernos:* "Comparative Literature as a Literary

Technique" and Melville in the Hispanic World;" and one article in *Mundo Nuevo,* "The United States and Cuban Nationalism as Seen in its Literature," which are definitely comparative in nature.

Of a more national character than the reviews we have already mentioned is the Mexican review *Cuadernos Americanos,* a major literary journal of contemporary Spanish American thought, but which also includes articles by North American and European writers. And the Argentinian review *Sur* which was founded by Victoria Ocampo, and is the leading intellectual journal of that nation, features foreign literature and translations. Strictly literary in character, it has inherited from the review *Martin Fierro* much of its avant-garde quality and, though less revolutionary, it explores new ideas in aesthetic expression.

I should not fail to include here the review *La Torre* of San Juan, Puerto Rico, which recently has devoted very thorough and comprehensive numbers to Hispanic contemporary writers; its latest number is devoted to Rubén Darío. In fact, during this last year, most of the reviews and periodicals here mentioned have dedicated special numbers commemorating the Rubén Darío centennial, in which his influences and numerous international literary contacts are described.

The comparatists in the Hispanic world are relatively few in number, but some of them are making definite contributions to the field of literary criticism and certainly deserve our study and attention. I should like to single out two writers: Guillermo de Torre and José Luis Cano; two medical doctors: Rof Carballo and Gregorio Marañon; and two university professors: Concha Zardoya and Claudio Guillén. Not that there aren't other critics of equal merit, or even greater, but these, to my way of thinking, are the ones who come closest to the comparatist approach to literature. Until he died in 1959, the Mexican Alfonso Reyes was probably the outstanding comparatist of our times writing in Spanish. His article "Ruiz de Alarcón and the French Drama," published in *Cuadernos* in 1955, has become a classic for most comparatists. "Alfonso Reyes comparatista" would be an excellent subject for a doctoral dissertation.

Elliott D. Mossman

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It is important to understand at the outset the nature of periodical publication in general in the Soviet Union. Each periodical is the state-approved organ of a given constituted body, such as the Writers' Union, the Academy of Sciences, or its various academic institutes. The content and scope of the periodical is determined by the assigned discipline of its parent organization. There is no institution in the Soviet Union devoted to the discipline of Comparative Literature *per se*, and consequently there is no single periodical which could be characterized as comparative in intent and execution. The methods of contemporary western comparative literature studies are often criticized in the Soviet Union for being "antihistorical and formalist." Soviet scholars, in place of the term "Comparative Literature," refer to the study of "literary relations and influences," utilizing the "comparative-historical method" of literary criticism. One is compelled to view periodical publication in comparative literature in the Soviet Union in this context.

The Gor'kij Institute of World Literature of the Academy of Sciences is the center of comparative literary activity in the Soviet Union. Comparativists most frequently encountered in the publications of the Gor'kij Institute are: V. Zirmúnskij, M. Alekséev, A. Beléckij and N. Kónrad. The most significant publication of the Gor'kij Institute is the monthly journal *Voprósy literatúry*

(Questions of Literature), founded in 1957 and published in conjunction with the Writers' Union.

Under the editorship of V. Ózerov, *Voprósy literatúry* has devoted attention to both comparative Slavic literary studies and the more international aspects of comparative literary theory and practice. In the realm of comparative Slavic literary studies, the somewhat spurious topic of international Socialist Realism has been treated in several recent articles. In 1965 an entire issue (No. 12) was devoted to "The Socialist Realist Novel Abroad," one of the few issues in which foreign scholars participated. In contrast to this topic, there have in recent years been several articles devoted to genuine comparative Slavic Epic studies. Here we find the polemics of A. Zimín and D. Lixačëv on the authenticity of the *Slovo*, and several articles on the South Slavic oral epic.

In the realm of comparative literary theory and practice *Voprósy literatúry* has been exceptional, drawing as it does on the comparative-historical methods introduced by A. Veselóvskij and the subsequent Russian Formalist tradition of literary criticism. In recent years, V. Zirmúnskij's book *The Interrelations and Interaction of National Literatures* (Moscow, 1961) has given impetus to several articles in this area. Among such articles, we find in *Voprósy literatúry* V. Sklóvskij's "Genres and the Resolution of Conflicts" (No. 8, 1965), G. Gáčev's "The Content of Form in the Epic: *The Iliad* and *War and Peace*" (No. 10, 1965), and A. Čičérin's "Correspondences in the History of Various Literatures" (*Ibid.*).

The only other Soviet periodical which could be classified as partially devoted to comparative literature is the *Izvéstija Akadémii Naúk, Otdelénie literatúry i jazyká* (The Bulletin of the Academy of Sciences, Faculty of Literature and Language), which is published six times annually. Here, among articles devoted solely to Russian literature, one encounters comparative epic studies, such as V. Dubróvina's "On Greek Parallels to the *Izbórnik* of 1076" (No. 2, 1963), as well as Western European Comparative Literature studies such as B. Réizov's article "Dante and Stendhal" (No. 3, 1965). Academician N. Gúdzij's article in this journal on "The Comparative Study of Literatures in Russian Prerevolutoinary and Soviet Scholarship" (No. 2, 1960) provides further background to the dilemma of comparative literature studies in the Soviet Union.

In summary, although there is significant activity in the Soviet Union in the field of comparative literature, the fruits of that activity are distributed throughout several publications, no single one devoted solely to comparative literature studies. Such a journal will result when and if comparative literature is recognized in the Soviet Union as a distinct discipline and accorded a separate academic institute.

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If the criteria for a periodical in our discipline are (1) explicit identification of the journal's scholarly and critical objectives with those of *vergleichende Literaturwissenschaft, letterature comparate*, Comparative Literature; (2) open mindedness, on the part of editors, in defining what they mean thereby in terms of a broad diversity of methodologies applied to a wide range of themes, with scholarly-critical excellence as the primary requirement for contributions, and (3) cosmopolitanism reflected in the international character of the contributors, my work with Scandinavia, the Lowlands, *Mitteleuropa*, and Italy would be soon done.

For one and a half journals within that region fulfill those three standards of definition—Florence's *Rivista di Letterature Moderne e Comparate* and Bonn's recently founded *Arcadia*. The latter represents perhaps the only claim, in the geographic area I am considering, to being a counterpart publication to the *Revue de Littérature Comparée*, *Comparative Literature*, and *Comparative Literature Studies*. Horst Rüdiger, dedicated historian of ideas though he is, has opened his pages to far-ranging methodological discussion. Literatures beyond those of the Occident have been invoked within articles published in *Arcadia*. Their authors reflect a wide spectrum of nationalities and scholarly orientations. If the journal's prose is laden with the weight of a certain stylistic ponderosity, this is—as I see the matter—due less to an intrinsic flaw in Rudiger's process of selecting contributions than to a split—still endemic in German literary life—between what is allowed as "scholarly," what "critical" (with the pejorative implication of *journalistisch*, i.e. ephemeral). A light, clear style in criticism lacks seriousness, in this context, by definition. Scholarly prose is expected to embed polysyllabic vocabulary in lengthy complex sentence structures.

This split in style, pertinent since style affects communication (—perhaps even thought itself—certainly a selecting out of readers), is manifested in the manner in which periodicals of more or less comparative character (cf. above) present themselves to readers. Within the geographic boundaries under discussion, the split between "scholarly" and "critical" is at its widest in the northernmost latitude; at its narrowest, at the southernmost. By way of striking example, Helsinki boasts two periodicals publishing comparative work: *Neuphilologische Mitteilungen* and *Parnasso*. *Mitteilungen* continues a seventy-year-old tradition of focusing on the European Middle Ages and Renaissance through the vehicle of philological and historical considerations. *Parnasso*, if its English summaries can be trusted, engages mainly in critical discussion of a sophisticated and spirited level on modern European and American literatures. By contrast, the Neapolitan journal *Le Parole e le Idee*, cultivates, within the framework of its issues, a complete heterogeneity of scholarly and critical methodologies, reflected in contributions concerned with a range of literatures from Classical Greek by way of nineteenth century Slavic to the most modern Italian.

Again, *Bonniers Litterära Magasin* or *BLM* may be called Stockholm's intellectual antennae, tuned in to the discussion of critical theory, contemporary writing, and reassessment of older literary works, much as this happens in New York and Warsaw, Paris and London. Uppsala's *Studia Neophilologica*, on the other hand, publish mainly philological and historical discussions of literature, though *Sprachgeschichte* as such is also within their scope. A recent piece on this order entitled "Chevin, Chavender and Chub Notes on English Fish-names," appropriately authored by Nils Thun, might have had to be invented by Vladimir Nabokov, if it did not already exist. Discussion of Nabokov's work plus reviews of some of the same scholarly books considered in *Studia Neophilologica's* review section are featured, by contrast, in Rome's *Letteratura*, a journal which does not hesitate to combine comparative discussions of trends in modern European literature, creative works in poetry, and learned comment on critical theory within its pages. A latter-day Montesquieu might be tempted to peg the receptivity of American periodicals in comparative literature to scholarly and critical writing (plus hybrids of both) to the fact that Naples and New York are nearly at the same latitude.

In a more serious vein, it may factually be said that, as one travels south from Sweden to Italy, dialogue between the sort of work published in avowedly "critical" journals and that considered the domain of "scholarship" increases.

This is reflected on the pages of periodicals in some sense concerned with comparative literature. Thus Copenhagen's *Orbis Litterarum* carries, in its undoubtedly scholarly pages, formal and stylistic analyses of twentieth century literary works, along with discussions of early and modern European literature mainly under the aspects of history and biography. At the same time, *Vindrosen,* the leading Danish journal of literary criticism, manifests a consistent interest in earlier traditions as these affect the contemporary scene. A similar statement could be made about Amsterdam's *Litterair Paspoort* and Groningen's *Neophilologus,* though philology remains a central concern for that periodical.

In the German Federal Republic, all scholarly journals in the business of publishing comparative articles will accept at least occasional contributions on twentieth century literature and are also remarkably open to the discussion and application of new trends in critical theory. This is as true of the venerable *Archiv für das Studium der neueren Sprachen,* now in its one hundred and twentieth year of publication, and of the *Germanisch-Romanische Monatsschrift,* now in its ninety-ninth, as it is of *Arcadia.* The *Germanisch-Romanische Monatsschrift,* incidentally, still includes English among Germanic concerns, so that the occasional article on Keats or Chaucer may be seen in its pages. In turn, several journals of literary criticism in West Germany—notably *Die Neue Rundschau, Akzente,* and *Merkur* —will publish essays of comparative cast and scholarly profundity.

In the German Democratic Republic, Marxist approaches to literary history, though not *de rigueur,* are dominant in the pages of both Berlin's *Beitraege zur Romanischen Philologie* and its *Zeitschrift für Anglistik und Amerikanistik. Beitraege* tends to emphasize Enlightenment studies, since these comprise the central interests of the present editors; the *Zeitschrift für Anglistik,* by contrast, carries a heavy component of twentieth century criticism. For some English and American contemporary works, that journal constitutes the only place where reviews and critiques of books otherwise banned in the GDR may see print. Neither Austria nor German-speaking Switzerland publishes what may be termed a comparative literature periodical. The nearest Swiss equivalent is the *Schweizer Rundschau,* which occasionally carries essays of high quality on subjects of concern to the comparatist. Vienna's *Wort in der Zeit* publishes panoramic surveys of the European literary scene; *Maske und Kothurn,* from Graz and Vienna, specializes in the history of theatre and is hence indirectly comparative in character.

Besides Italian journals already mentioned, five other periodicals deserve to be cited. In Bologna, *Convivium* emphasizes stylistics of recent centuries; also from Bologna comes a lively new journal, *Lingua e Stile,* concerned in part with poetic theory and the analysis of texts; *Paragone* deals with problems relating literature to the graphic arts; *Il Ponte* offers commentary on modern literary criticism; Rome's *L'Europa Letteraria* is informative on the contemporary literary scene in Europe. It is regrettable that—with exceptions—Italian journals tend to publish work by Italians in Italian, so that their comment on questions interesting comparatists is not as widely circulated in the world as it deserves to be.

I should have liked to include Czech, Hungarian, and Romanian periodicals in my survey, but the assignment exceeded my linguistic abilities, the facilities of our library, and the limitations imposed by time which would have turned what already is a somewhat breathless comment into a 33 LP played at 78 speed.

REVIEWS OF PROFESSIONAL WORKS

Stephen G. Nichols, Jr.

Jan Brandt Corstius, *Introduction to the Comparative Study of Literature* (New York, Random House, 1968, 205 pp., 2.95).

Amid all the talk about international crises in Comparative Literature we have all but lost sight of another crisis that faces the discipline here in the United States. I mean the pedagogical crisis evident in almost every American college or university which offers courses in Comparative Literature.

American students in unparalleled numbers have the opportunity of studying our discipline; can we honestly claim to have come to grips with the problems of teaching them? Unlike other fields which boast a structure of carefully graduated courses from the freshman to the graduate level, Comparative Literature cannot be said to provide continuity from matriculation to graduation and beyond. In the first place, we cannot agree among ourselves whether ours is primarily a graduate discipline, or, on the contrary, if it might not be able to play an important role in the development of the undergraduate's sensitivity to literature. Most of us would concede, indeed long since have conceded, the justice of the latter viewpoint. Conceding the justice of the viewpoint, however, will not suffice; we must go further and agree that the key to a successful undergraduate program—aside from assiduous language study—lies in the student's first contact with the discipline. In short, the introductory courses must be conceived with great care.

Introductory courses should concern themselves less with theory and more with first-hand experience of literature: less with telling—to borrow Henry James' dictum—and more with showing. "Comparing the literature" at this level means teaching students to think conceptually about the works they read; first of all in the strict sense of the textual meaning of the work, and then in the contextual sense. The dynamics of the many concerns of the comparative study of literature should provide the focal point for the combined activity of teacher and student rather than an awareness of the discipline itself. Once the student has learned to think conceptually about literature in its many ramifications, once he has progressed to upper-division courses, there will be time enough for him to discover, like Molière's Monsieur Jourdain, that he has been comparing the literature all the time.

With these reflections in mind, let us turn to a recently published introductory text: *Introduction to the Comparative Study of Literature* by Jan Brandt Corstius, Professor of Comparative Literature at the University of Utrecht. The preface leaves no doubt that the book is intended to be an elementary handbook, but even if it did not so specify, comparison with more advanced books on the order of Wellek and Warren's *Theory of Literature,* Wellek's *Concepts of Criticism,* and Levin's *Contexts of Criticism* would clearly situate it in the hierarchy of existing texts.

As an introduction for the general reader, someone who has heard of Comparative Literature and would like to know something more, Professor Brandt Corstius' book offers a sensible outline of some of the major critical and historical categories of the discipline. Like the *Que sais-je?* series of handbooks, Brandt Corstius' *Introduction* strikes a skillful balance between generalization and illustration. The process may best be illustrated by brief analysis of one of the six chapters.

Following some three pages introducing the topic of Chapter IV, "Literary Convention and Literary History," the reader finds a series of brief analyses of the convention of form and subject in literary history in five German and English works of the eighteenth century: Gray's "Elegy Written in a Country Churchyard." Goethe's *Die Leiden des jungen Werthers* and "Prometheus" [Brandt Corstius quotes foreign language titles and works in the original], and several selections from the *Poems of Ossian.* The analysis of Goethe's "Prometheus," constituting the focal point for the discussion of conventions of subject, provides the opportunity of treating thematic criticism. In this connection, Professor Brandt Corstius cites a number of recent studies on what he calls "thematology" and offers a list of recently published "thematical volumes" in the Langen-Müller series, *Theater der Jahrhunderte.* When one realizes that the general discussion, analyses, bibliography and quotations constitute a chapter of exactly twenty-five pages, it becomes even more evident just how difficult a task Professor Brandt Corstius faced in compressing so vast a subject. Even so, the kind of information and demonstration conveyed by the chapter will be more satisfying to the casual reader than to anyone seriously concerned with understanding the "nitty-gritty" of Comparative Literature.

What is true for the chapters dealing with theoretical and practical aspects of the discipline—other chapter topics include "Literature as Context," "Literary Convention and Literary Uniqueness," and "Some Concepts Basic to the Study of Comparative Literature"—is even more true for the one historical chapter, "Historical Patterns of Literary Criticism." With just over forty pages at his disposal, Professor Brandt Corstius tries to sketch the history of criticism from classical times to the present. Under the circumstances, it is hardly surprising that the best pages of the chapter are those devoted to the selected bibliography for each period.

If the book can be rated favorably as an introduction for the general reader, the same evaluation cannot be made regarding its use as an introductory text. From a pedagogical point of view, the book could be of little assistance in realizing even part of the needs outlined at the beginning of this review. We have long since learned, or should have, that the most effective introductory classroom text is not that which simply embodies a simplified version of the material found in more advanced works.

While this kind of formalistic approach may offer some idea of the technical outlines of the subject, it cannot present its aspirations, motivations and standards in the only way that can be meaningful at the lower-division level: in terms of concrete accomplishment.

The ideal introductory text should involve the students directly with "the facts of literature"—how it is created, how it is transmitted, what it treats—by involving them directly with the tradition of Western literature itself. In short, before literature can be studied theoretically, it must be studied concretely. Since neither the comparatist nor anyone else can be born with the wide-ranging familiarity with literature that must be his stock-in-trade, he must acquire that familiarity, at least initially, by assiduous, closely directed study at the undergraduate level.

The real crisis in Comparative Literature springs from our failure to face the full implications of what we all understand so well: before a student can "compare the literature," he must have the literature to compare. An introduction that would offer an approach along these lines was, and still is, sorely needed.

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Henri Peyre

Claude Pichois et A. M. Rousseau, *La Littérature comparée* (Paris: Armand Colin, 1967, 215 pp., 4.00).

To be born in a mortal body is to be sick and to aspire to death—or perhaps to rebirth, one of the greatest Fathers of the Church once declared. Ever since it was born, or ever since, in the nineteenth century, it asserted its claim to an autonomous existence, Comparative Literature has been afflicted with ailments and self-doubts. As long as it had to fight against traditions and prejudices in order to earn its independent role in our universities (first in France, Italy, Germany, then in the United States and, with an ever greater struggle, in Great Britain), Comparative Literature was full of vigor and did not reflect about its methods.

In the golden years which, in western Europe, followed the long pangs of World War I, comparative scholars even hailed their discipline as one of the most promising means toward international understanding and world peace. Those dreams were promptly shattered by the advent of Fascism and Nazism. Still, Paris drew from several continents young scholars eager to broaden their cultural outlook and to study the relations between two or more literatures. Like any other method, the comparative pattern for many of the theses then written in haste by eager young scholars degenerated into the dull working out of recipes. Theses on travelers in a land not their own, on sources and influences, on some short-lived periodical which had once devoted some attention to foreign letters, on the national image (obviously distorted and ludicrously partial) offered of one people in the novels and plays of another, multiplied and became routine affairs.

Like Latin or medieval literature, Comparative Literature served as subject matter for hundreds of examinations, with the handicap that it could not rely to the same extent on exact philological reading or on close "explication" of texts, but ambitiously traced themes, myths, and currents across several literary traditions. After World War II, proud of the immense progress achieved in their own universities, energetic American scholars (often recently arrived from the old continent) ruthlessly pointed out the deficiencies of Comparative Literature as practiced abroad. The giants of French Comparative Literature had meanwhile disappeared. A search for new guidelines ensued. The very validity of such a loose, undefined discipline, its ability to develop intellectual rigor in its practitioners were questioned. (And still are; perhaps "comparatism" ought to be a spirit, an attitude of the mind, spreading to an ever larger number of literary scholars, rather than a specialized skill in tracing relationships and affinities.) The cultures of new lands, in Asia and Africa, had to be included into the purview of Western nations. Practical considerations (of endowed chairs, of autonomous budgets and departments) made it imperative that Comparative Literature should survive and grow as a discipline. The need today is for more thorough reflections on its goals, methods and results, for modesty blended with courageous vision.

This volume is modest, extremely well informed, courageous, and not needlessly polemical. The range of its erudition is vast. Without ever being dry or pedantic, it takes into account a number of useful volumes in several languages devoted to comparative topics or to theoretical discussions. It displays a tactful—even a deferential—acquaintance with the views of eminent American comparatists, and does not suffer from the disregard of foreign achievements for which the French are often blamed. It is broader in scope, less enumerative, and less positivistic than its two French predecessors, the small volumes by Paul Van Tieghem (1931) and by Marius Guyard (1951). Like those earlier manuals, it is addressed primarily to French university students who, by the thousands, study Comparative Literature and stand in need of a convenient guide. It should prove just as useful to the young comparatists of other countries, for its point of view is broad. Finally, it is neither complacent nor dogmatic. The deficiencies of many mechanical comparative studies are pointed out. On page 28, the authors confess that "Comparative Literature is still, in France, seeking its program of higher scientific research."

The several traditional branches of the luxuriant comparative tree are surveyed: its origins and its past, with Villemain, Quinet, Ampère, De Sanctis; the study of languages and of the technique, or art, of translation, on which far more work should be undertaken, travelers, foreign sources; the "reading" ("Belesenheit") of foreign books by Goethe, Carlyle, Carducci, Arnold, *et al;* the fortunes and the influence of writers outside their own country. Much more remains to be undertaken, or done anew, along these lines: on Stendhal's vision of Italy, which became a mythical land for him, the creation of his own nostalgia for his youth, a means of wilful self-deceit; on Taine's relationship with German letters; on the appeal of the East for the romantics of Germany and England; on the great migrations of intellectuals (Huguenots in 1685-1715, Russians after 1917, Jews after 1933, Spaniards after 1938, etc.). Nor has the sociology of success been explored with any degree of thoroughness. Why did Du Bartas, Delille, Byron, Béranger, Rostand, Maeterlinck (or, *si magna licet componere parvis*) Shaw, Faulkner, Hemingway, or Camus enjoy such success abroad? By its very nature, because our academic system requires a thesis done much too early and favors premature publication, neat, limited, often insignificant subjects of fortunes and of influences have been treated in hasty monographs and exposed the whole discipline to severe strictures.

To rehabilitate itself, Comparative Literature should tempt mature scholars and more of the great practitioners of criticism and of literary history. Those men, at forty or fifty, have too often become frantically busy administrators, harassed with requests for articles and prefaces, for participation in conferences. They have little time to return to first hand, patient research or to undertake broad syntheses. Any country is fortunate if it counts ten or twelve such eminent comparatists living at the same time and actively re-thinking their methods; the rest is bound to be a herd of honest and unadventurous workers, struggling with a literary discipline more embracing, but more exacting than any other. It may have been a mistake in France to extend the Certificate of Comparative Literature and the "Doctorat du Troisième cycle" to a large number of students. It is an even greater mistake to introduce Comparative Literature in American colleges at the undergraduate level, to allow students with an inadequate knowledge of foreign languages to be "exposed" to courses which make them believe that they are skimming the cream of three or four literatures at one gulp. They have not really broadened their usable context because they have swallowed one novel of Balzac, one of Dostoevski, one of Thomas Mann, *Ulysses* and the Proustian saga, all in one course. They have probably wasted an opportunity to acquire some intellectual rigor. It is not undemocratic for some disciplines to remain accessible to the few, and place hurdles (knowledge of the classics, of history, of at least two foreign languages) before a specialization in a field which defies specialization.

The second half of the volume by M. M. Pichois and Rousseau treats questions of "General Literature," which somehow corresponds to what some American scholars conceive as "Comparative Literature" broadly understood. The authors merely claim to offer a review of the several provinces covered by that all encompassing term: history of ideas, currents of thought and of sensibility, literature in its relation to science or to the arts, generations and periods extending across several literatures. Each of those categories (plus stylistics and what is here somewhat misleadingly termed "literary structuralism") is so vast that the authors can only describe a few useful approaches. Wisely, in our opinion, they rehabilitate thematology which, well handled by a mature scholar who knows what to exclude, may prove fruitful. They conclude their intelligent and lively manual with succinct and suggestive bibliographical remarks and judicious advice. Throughout, they evince no provincialism, they impartially take into account the different national schools of comparative studies and keep in mind that the trends of fifty years ago (Taine's early form of structuralism, Brunetière's conviction that genres are autonomous and evolve according to a harmonious curve, the Marxist view of literature as linked to economic phenomena, Russian formalism, etc.) may well reappear tomorrow and belie our confident illusion that our present methods are the only valid ones. As in painting and sculpture, the American challenge bluntly thrown by some comparatists of this country to their European colleagues, at times unfair and judged insolent by venerable European pontiffs, has been healthy. Too many mechanical studies had been undertaken on the pattern of "Goethe in France," "Shakespeare in Russia," the "image" or the "mirage" of Germany or of America in France, etc. Inversely, on this side of the water, chronological and historical considerations were in danger of being too lightly thrown overboard. Too many studies of vague affinities, of exterior similarities allegedly perceived between two or three very different authors were loosely juxtaposed into a clever package and were taken to constitute a "comparative" thesis. Meanwhile, whole ages (the medieval period, the Renaissance, the literature of revolution, popular literature) were neglected. Hölderlin, Rimbaud, Rilke, Yeats monopolized the attention of half of the youthful authors of theses.

Readers and users of this unpretentious, eclectic little book may be brought back to the realization that every approach may be fecund, if it is chosen with discernment and conviction and if the scholar is gifted. It is good that traditions, moods and methods should remain different and enrich Comparative Literature as a whole, provided they are accompanied by willingness to learn from other approaches. It is even more essential that young scholars of promise be lured to Comparative Literature, the most difficult of literary disciplines, by eminent masters and by more forceful and profound articles than are found in our unexciting and inert specialized journals of Comparative Literature.

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André Reszler

B. Munteano, *Constantes dialectiques en littérature et en histoire. Problèmes, recherches, perspectives.* (Paris: Didier, 1967, 408 pp., 55 fr.).

B. Munteano has collected in this single volume most of the papers he devoted from 1934 to 1962 to the research of "constantes dialectiques" as a prelude to a comprehensive study of this subject. Among the studies, originally published in highly specialized periodicals and congress proceedings, four are completed by previously unpublished material; four are reviews reprinted in an abridged form.

In spite of a newly added introductory chapter ("Position introductive des problèmes," pp. 3-11) and a solid unity of doctrine, the structure of the volume suffers from the simple juxtaposition of texts. The result is a frequent repetition of statements and positions and an unnecessary inflation of footnotes and references, particularly in "Part One," which groups writings of a theoretical nature. (One questions whether the author is building up the body of a doctrine or only drafting the outlines of a method of investigation.) The division between parts two and three is not clear, and neither of the two titles of "Part Three" ("Chercheurs de constantes," p. 295; "A la recherche des constantes," p. 408) is convincing. Research, centered upon materials from French literature from the Baroque to the pre-Romantic period, seems sometimes to close doors opened by the "aperçu théorique." The main value of the volume comes from the numerous ideas scattered throughout the some four hundred pages, upheld by erudition and a style without which—and I quote B. Munteano—there is no real work of "synthèse" (p. 40).

The author takes issue with most of the scholars who have studied the phenomenon of "constantes." Unlike Eugenio d'Ors who drew attention to the role of Dionysian and Apollonian *eons* in the history of civilizations or Louis Cazamian who saw an oscillation between the opposite poles of Classicism and Romanticism in both English and French literature, Munteano bases his research on the assumption that history, life, and works of art are networks of "constantes" permeating several levels. He argues that their mechanism gives to history, to life and—his major concern—to literary works their "structure vitale" (p. 9). We recognize here Nietzsche's unquoted definition of modern man and of modern art: "wir Alle haben, wider Wissen, wider Willen, Werthe, Worte, Formeln, Moralen, *entgegengesetzter* Abkunft im Leibe," and his statement that a diagnosis of the modern mind should start with "resoluten Einschnitt in diese Instinkt-Widersprüchlichkeit, mit der Herauslösung ihrer Gegensatz-Werthe" (*Der Fall Wagner. Ein Musikanten-Problem.* Leipzig, C. G. Naumann, p. 57).

In B. Munteano's conception, "constantes" are "doubles" and "contraires" engaged in unending competition with each other (. . . "toute constante est double. Dès qu'elle apparaît, son contrairie surgit et l'affronte," p. 8.). They can be dissolved in "synthèses provisoires" (p. 96), but they will resume their traditional role of "thèses" and "antithèses" (hence the alternate use of terms like "constantes dialectiques," "constantes ambivalentes," "constantes dichotomiques," "constantes compétitrices," but also "polarités structurales" and "dichotomies interférentes"). Ultimately, structural analysis is the key to the understanding of a literary work and helps us to discover the spirit of the age to which it belongs. It also makes us penetrate into the "dialectique intérieure" of the artist of which the "dialogue" is a powerful "ressort artistique" (p. 96).

Most of the papers are devoted to the action of rhetoric in French literature and literary theory. They study antinomies like "persuader-convaincre," "esprit-coeur," "convenance" and "couleur locale," and defend rhetoricians of antiquity, "authentiques maîtres d'école de l'humanité en marche," (p. 185), as well as their unjustly forgotten "adaptateur," l'abbé Du Bos. To my mind, B. Munteano is at his best when he deals with translations of religious writings by the "solitaires" of Port-Royal and their oscillation between the opposite poles of "fidélité" (literal translation) and "beauté" (rather free adaptation), passing through "fidélité" to the spirit, and not the letter, of the original. Although he occasionally analyzes the role of rhetorical positions in literary works, most often he simply follows their fate as literary ideas. It may, however, be more interesting to consider what Stendhal's novels owe to rhetoric than to learn Stendhal's opinions of this art.

The closing essay of the volume, "Un phénomène d'orientation esthétique. Universalisme et autochtonie" (pp. 375-405), opens up interesting perspectives for further research. Though he bases his analysis only on literary testimony (among others, on the French traveller Auguste de Gérando's 19th century statement on Romania), B. Munteano discovers a creative dichotomy in the Romanian soul, a real "dialectique biologique," i.e. the conflict between the Dacian and Roman backgrounds, which culminates in a new "synthèse ethnique" (p. 381). This synthesis creates in its turn an "élan universaliste" and, opposed to it, an "autochtonie inhérente et congénitale, passionnelle et passionnée" (p. 379) of which the music of Georges Enesco, the sculpture of Constantin Brâncusi and the literary works of Michail Eminescu, Lucian Blaga, and Anna de Noailles offer a creative synthesis. This study, necessarily incomplete, may lead to a study of the dialectic of "petites littératures" in general and, by extension, to a study of the dialectic of regional literatures. If regional literature and "grande littérature" can live side by side, their interaction or "dialogue" may be of considerable interest. The fortune of regional literature in Germany between 1933 and 1945 (and to well after the end of the war!) shows that regional literature may even acquire, temporarily, the status of a "grande littérature."

Lausanne, Switzerland

Gerhard H. W. Zuther, editor

LIST OF TRANSLATIONS: 1967

This bibliography lists American translations of foreign literature. It also includes tranlations issued for the first time in the United States, all newly collected, revised or enlarged editions of former translations, and reprints which appeared in a new publishing series. Entries marked with an asterisk (*) are reprints. Original titles are given only where they differ significantly from the title of the translation; if a volume contains six or fewer individual titles, these are also listed. Place of publication has been omitted for all items published in New York or by a university press. Except for novels, a genre classification is given. The index is divided into sections alphabetically by language of origin, followed by a category of "Other Languages" under which single entries of minor languages are listed, and finally by "International Collections." Within each language, general anthologies are listed at the end of the section.

In 1967 a total of 428 translations were located; this registers another slight decline over the preceding year. The number of tranlations from the French remained nearly the same, German declined, and Russian increased, slightly. The sum entries for 1967 are: Africaans, 2; Arabic, 3; Chinese, 9; Czech, 3; Danish, 5; Dutch, 2; English, 6; Finnish, 2; French, 111; German, 53; Greek, 14; Hebrew, 7; Icelandic, 4; Italian, 25; Japanese, 11; Latin, 12; Marathi, 2; Norwegian, 10; Persian, 3; Polish, 5; Portuguese, 4; Russian, 47; Spanish, 26; Swedish, 7; Yiddish, 9; Other Languages, 10; International Collections, 36.

Africaans

Leroux, Etienne. *Seven Days at the Silbersteins* Tr. Charles Eglington. Boston: Houghton-Mifflin. 4.95.

Wertheim, Maurits. *The Last of the Levanos* Tr. R. I. Schpektor Baker. Yoseloff 4 95.

Arabic

Al-Mutanabbi, Abu al-Tayyib. *Poems of Al-Mutanabbi.* Tr. A. J. Arberry. Cambridge U. P. 10.00. Poems; bilingual.

Modern Arabic Poetry. Tr., ed. Arthur J. Arberry. Cambridge U. P. 7.50. Poetry, bilingual.

Modern Arabic Short Stories. Comp. Denys Johnson-Davies. Oxford U. P. 4.00. Short stories.

Chinese

*Li, Yu. *The Prayer Mat of Flesh.* Tr. Richard Martin from the German version by Franz Kuhn. Grove. .95.

Tu, Fu. *A Little Primer of Tu Fu.* Tr. David Hawkes. Oxford U. P. 8.80. Poems; bilingual.

Wu, Cheng-en. *Monkey.* Tr. Arthur Waley. Magnolia, Mass.: P. Smith.

*_Anthology of Chinese Literature._ Ed. Cyril Birch. Grove. 3 95. Poetry.

Anthology of Chinese Verse. Ed. J D. Frodsham with Ch'eng Hsi. Oxford U. P. 7.00.

Chinese Moonlight: 63 poems by 33 poets Tr. and recomposed by Walasse Ting. Wittenborn. 9.00.

Collection of Chinese Lyrics. Ed. Duncan Mackintosh. Vanderbilt U. P. 7.50. Bilingual.

Fifty Songs from the Yuan· Poetry of 13th Century China. Tr. Richard F S. Yang, Charles R. Metzger. Hillary House. 6 50. Bilingual

Traditional Chinese Plays Ed. A. C. Scott Madison 6 50. Includes "Ssu Lang T'an Mu," "Ssu Lang Visits His Mother," "The Butterfly Dream," "Hu Thieh Meng."

Czech

*Capek, Karel. _War with the Newts._ Tr. M & R Weatherall. Berkley. .75.

Holub, Miroslav. _Selected Poems._ Tr Ian Milner, George Theiner. Baltimore: Penguin. .95.

Zeman, Kamil. _The Bitter and the Sweet_ Tr Iris Irwin. Crown. 4.50. Includes "Julie and the Miracle," "The Affair of the Mikvah," "The Sorrowful Eyes of Hannah Karajich."

Danish

Gunnarsson, Gunnar. _The Black Cliffs._ Tr. Cecil Wood. Wisconsin U. P. 4.95.

Holm, Siv. _I, a Woman._ Tr. J. W. Brown. Dell. .75.

Jacobsen, Jens Peter. _Niels Lyhne._ Tr. Hanna Astrup Larsen. Twayne. 3 50.

Panduro, Leif. _One of Our Millionaires is Missing_ (_Vejen til Jylland_). Tr. Carl Malmberg. Grove. 4.50.

Peterson, Bine Strange. _Anything Goes._ (_Alt er tilladt_). Tr. Hallberg Hallmundsson. Grove. 3.50.

Dutch

*Dermout, Maria. _The Ten Thousand Things._ Tr. Hans Koningsberger. Ballantine. .75. Includes "The Island," "At the Inner Bay," "At the Outer Bay"

Wolkers, Jan. _A Rose of Flesh._ Tr. John Scott. Braziller. 4.50

English

Malory, Sir Thomas. _King Arthur and His Knights_ Tr., ed. R. T. Davies. Barnes & Noble. 5 50.

*_The Battle of Maldon, and other Old English Poems_ Tr. Kevin Crossley-Holland. St. Martin's. 2.50.

Beowulf, and other Old English poems. Tr. Constance B. Hieatt. Odyssey. 1.25.

Early English Romances in Verse. Tr. Edith Rickert. Cooper Sq. 4.00. Includes "Amis and Amiloun," "Sir Amadas," "Athelston," "The Tale of Gamelyn," "Roswall and Lillian," "The Story of Gray-Steel."

Gawain and the Green Knight. Tr. Marie Borroff. Norton. .95.

Pearl-Poet: Complete Works. Tr. Margaret Williams. Random. 10.00.

Finnish

Meri, Veijo _The Manila Rope_ Tr. John McGahern, Annikki Laaksi. Knopf. 3.95.

*Waltari, Mika Toimi. _The Roman_ English version by Joan Tate. Berkley. .95. Abridged.

French

Anonymous. _Shame· Confessions of a Wanton_ (_Un Homme par Jour_). Tr. L. E. La Ban N. Hollywood, Calif · Brandon House. 1.75

Anouilh, Jean _Seven Plays. Vol. III._ Hill & Wang 4 95 1 95

Apollinaire Guillaume. _Debauched Hospodar, and Memoirs of a Young Rakehell_ (_Les onze mille verges & Les exploits d'un jeune Don Juan_) Los Angeles Holloway House. 1 25.

*Balzac, Honoré de. _Lost Illusions_ Tr. Kathleen Raine Modern Lib, Random House. 3 95.

Barjavel, René. _Ashes, Ashes_ (_Ravage_). Tr Damon Knight Garden City, N.Y.: Doubleday. 3.95.

Baroche, M. M _School for Girls; or Morals of the Little Ladies of our Time._ Tr. L. E. Laban North Hollywood, Calif . Brandon House 1.25.

Bataille, Michel. _Fire From Heaven._ Tr. Arthur Train, Jr. Crown. 5.95

*Beauvoir, Simone de. _The Mandarins._ Leonard M. Friedman. Popular Library. 1.25.

Benzoni, Juliette _Belle Catherine._ Tr. Jocasta Goodwin. Avon. .75.

*Berg, Jean de. _The Image._ Tr. Patsy Southgate. Grove. .95

Blais, Marie Claire _The Day is Dark_ and _Three Travelers._ Tr. Derek Coltman. Farrar. 4.95. Two novellas

*Boulle, Pierre. _The Other Side of the Coin._ Tr. Richard Howard. Bantam. .75

Casanova de Seingalt, Giacomo Girolamo. _History of My Life_, vs. 3 & 4 (in 1 v.) Tr. Willard R. Trask. Harcourt. 7.50.

Céline, Louis-Ferdinand. _Death on the Installment Plan_ Tr. Ralph Manheim. Greenwich, Conn.. New Directions. 7.50 1 25.

Champdor, Albert. _The Book of the Dead._ Tr. Fabion Bowers. Garrett. 10.00.

Chanson de Roland. Tr. Jessie Crosland. Cooper Sq 4.50.

Charbonneair, Louis. _Down to Earth._ Bantam. 50.

*Cocteau, Jean. _The Infernal Machine, and Other Plays._ Tr. W H. Auden, _et al_ Greenwich, Conn.: New Directions 2.75. Includes "Orpheus," "The Eiffel Tower Wedding Party," "The Knights of the Round Table," "Bacchus," "Oedipus Rex."

Colette, Sidonie Gabrielle. _The Pure and the Impure_ Tr. Herma Briffault. Farrar. 4.75.

*Conchon, Georges. _The Savage State._ Tr. Peter Freyer Dell .75.

Decoin, Didier. _The Case Against Love._ Tr. Helen Weaver. New American Lib. 4 50.

Desmarest, Marie-Anne. _Torrents_ Tr. Lowell Bair. MacFadden. .60.

Des Rieux, Virginie. _La Satyre._ Tr. Elinor Smith Miller. Cleveland· World. 3 95.

Duras, Marguerite. _The Sailor from Gibraltar._ Tr Barbara Bray Grove. 5 95.

———. _The Sea Wall._ (_Un barrage contre le Pacifique_). Tr. Herma Briffault. Farrar. 4.95.

———. *The Ravishing of Lol Stein* Tr. Richard Seaver. Grove. 3.95.

Dutourd, Jean. *The Horrors of Love.* Tr. Robin Chancellor. Garden City, N.Y : Doubleday 6.95

Farniente, Beauregard de. *The Adventures of Father Silas (Le portier des Chartreux).* Los Angeles Holloway House 1.25.

Fauques, Arthur. *Don Quixote of la Mancha.* Tr Margaret Leona. Anchorage, Ky.: Anchorage Pr 2.00. Play. Taken from the epic of Cervantes

Flaubert, Gustave *November.* Tr , ed. Frank Jellinek, Francis Steegmuller. Crown. 3 95

Frison-Roche, Roger. *The Last Migration (Lumière de l'Arctique).* Tr. Douglas Garman Harper, 4.95.

Gabrielli, Ange *Hot Hands.* Tr. Lowell Bair Berkley. .60.

Gascar, Pierre. *The Best Years* Tr. Merloyd Lawrence. Braziller. 5.00

Genet, Jean. *Miracle of the Rose* Tr Bernard Frechtman. Grove. 7 50.

Giraudoux, Hippolyte Jean. *Plays* Tr Roger Gellert. Oxford U.P. 5.75. Includes "Amphitryon," "Intermezzo," "Ondine."

Gombrowicz, Witold. *Pornografia* Tr. Alastair Hamilton. Grove 5 00.

Huysmans, Joris Karl. *Against Nature (A rebours)* Tr. Robert Baldick. Baltimore: Penguin. 1 45

Ionesco, Eugene. *Exit the King.* Tr. Donald Watson. Grove. 1.95. Play.

Japrisot, Sebastien. *The Lady in the Car, With Glasses and a Gun.* Tr. Helen Weaver Simon & Schuster. 4 50.

LaFontaine, Jean de. *Selected Fables and Tales.* Tr. Marie Ponsot. New American Lib .75.

Lambert, Margueritte. *Discovered by Love (Mystère du couple).* Tr. Marie Chêne. Westminster, Md.: Newman. 3 95.

*Larteguy, Jean. *The Hounds of Hell.* Tr. Xan Fielding. Avon. .75

*———. *Yellow Fever.* Tr. Xan Fielding. Avon. .95.

———. *The Bronze Drums.* Tr. Xan Fielding. Knopf. 6.95.

Leblanc, Maurice. *The Confessions of Arsène Lupin.* Tr Joachim Neugroschel. Walker. 3.95 9 Stories.

Leduc, Violette. *Therese and Isabelle.* Tr. Derek Coltman. Farrar. 4.00.

*———. *Therese and Isabelle.* Tr. Derek Coltman Dell. .95.

*Lubac, Henri de. *The Man & his Meaning (Teilhard de Chardin).* Tr. René Hague. Mentor-Omega. .95.

Mallet-Joris, Françoise. *Signs and Wonders.* Tr. Herma Briffault. Farrar. 6.95.

Maspero, Sir Gaston Camille Charles. *Popular Stories of Ancient Egypt.* Tr. A. S. Johns, from the 4th French ed. rev. by Gaston Maspero. New Hyde Park, N.Y.: University Bks. 10 00

Maupassant, Guy de. *The Diamond Necklace, & Four Other Stories.* Watts. 2.95. Includes "The Piece of String," "The Horla," "Two Little Soldiers," "The White Wolf."

Mauriac, François. *The Loved and the Unloved (Galigai).* Tr. Gerard Hopkins. Farrar. 1.95.

Maurois, André. *The Chelsea Way; or, Marcel in England, a Proustian Parody.* Tr. George D. Painter. J. H. Heinmann. 3.95.

———. *Collected Stories.* Tr. Adrienne Foulke. Washington Square. 5.95.

Mohrt, Michel. *The Italian Campaign.* Tr. Patrick O'Brian. Viking. 4.75.

Molière, Jean Baptiste Poquelin. *Tartuffe.* Tr Joachim Neugroschel. American R D.M. 1 25. Play.

———. *"Tartuffe," and other Plays.* Tr. Donald M. Frame. New American Lit. 7.50. 1.25. 7 Plays.

Monbron, Fougeret de *The Amorous Adventures of Margot, and The Scarlet Sofa.* Tr. Mark Alexander, L. E. LaBan. N. Hollywood, Calif.: Brandon House. 1.25.

Monteilhet, Hubert. *Cupid's Executioners* Tr. Richard Howard, Simon & Schuster 3.95.

*Oldenbourg, Zoe. *The World is Not Enough.* Tr. Willard R Trask. Ballantine. 1.25.

Pinget, Robert. *The Inquisitory.* Tr Donald Watson. Grove. 6.50.

Ponthier, François. *The Fatal Voyage (Nous irons tous en paradis).* Tr. W. G. Corp. McKay 4 95.

Queneau, Raymond. *The Blue Flowers.* Tr. Barbara Wright Atheneum. 5.00.

Racine, Jean Baptiste. *Andromache.* Tr. Joachim Neugroschel. American, R.D.M. 1.25. Play.

Renard, Jules. *Natural Histories.* Tr. Richard Howard. Horizon. 20.00. Animal legends.

———. *Poil de carotte.* Tr. Ralph Manheim Walker. 4.95.

*Renoir, Jean. *The Notebooks of Captain Georges.* Tr. Norman Denny. Lancer. .95.

*Robbe-Grillet, Alain. *La maison de rendez-vous* Tr. Richard Howard. Grove. 1.25.

———. *The Voyeur.* Tr. Richard Howard. Grove. 1 25.

Roche, Henri-Pièrre *Jules and Jim.* Tr. Patrick Evans Avon. .75.

Rosny, J. H., (J. H. H. Boëx). *The Quest for Fire.* Tr. Harold Talbott Pantheon. 3.95.

Rostand, Edmond. *Cyrano de Bergerac.* Tr. Brian Hooker, Bantam. .60. Play.

Roussel, Raymond. *Impressions of Africa.* Tr. Reyner Heppenstall, Lindy Foord. California U P. 6 50.

Sade, Donatien Alphonse François, comte *The 120 Days of Sodom.* Tr. Iwan Bloch. N. Hollywood, Calif.: Brandon House. 1.75.

———. *The Complete Marquis de Sade,* adapted by Paul J. Gillette. Los Angeles: Holloway House. 1.50.

*Sagan, Françoise. *Bonjour tristesse.* Dell. .60.

*———. *La Chamade.* Tr. Robert Westhoff. Dell. .75.

Saint-Exupéry, Antoine de. *Wind, Sand, and Stars (Terre des hommes).* Tr. Lewis Galantiere. Harcourt. .75.

Saintine, X. B. *The Myths of the Rhine.* Tr. M. Schele de Vere. Charles E. Tuttle & Co. 2.75.

Salacrou, Amand. *Three Plays: The World is Round, When the Music Stops, Marguerite.* English version by Norman Stokle. Minnesota U.P. 6.50. 2.45.

Sarraute, Nathalie. *Tropisms.* Tr. Maria Jolas. Braziller. 3.50. 1.95.

Segonzac, Edouard de. *Catherine and Co.* Tr. Lowell Bair. MacFadden. .60.

Seignolle, Claude. *The Accursed; two Diabolical Tales.* Tr. Bernard Wall. Coward-McCann. 5.50. Includes "Malvenue," "Marie the Wolf."

Serge, Victor. *Birth of our Power.* Tr. Richard Greeman. Garden City, N.Y.: Doubleday. 5.95.

Simenon, Georges. *An American Omnibus.* Harcourt. 6.75. Includes "Belle," The Brothers Rico," "The Hitchhiker," "The Watchmaker of Everton."

———. *The Cat.* Tr. Bernard Frechtman. Harcourt. 4.50.

*———. *The Little Saint.* Tr Bernard Frechtman. Pocket Books. .50.

———. *Maigret Goes Home (L'Affaire Saint-Fiacre).* Tr. Robert Baldick. Baltimore· Penguin. .75.

———. *The Old Man Dies (La Mort d'Auguste).* Tr. Bernard Frechtman. Harcourt. 4.50.

Singer, Christiane. *Notes of a Hypocrite.* Tr Robert Baldick. Dutton. 3.95.

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ANNUAL BIBLIOGRAPHY: 1967

After a decade of compiling the annual supplement to Baldensperger/Friederich's *Bibliography of Comparative Literature,* the undersigned editor, "with one auspicious and one dropping eye," steps down to make way for a more efficient, reliable and comprehensive mode of gathering bibliographical information for the readers of the *Yearbook.* Clearly, the age of one-man enterprises in this field has come to an end. After a transitional period, during which my colleague Edward D. Seeber will be in charge of bibliographical operations for *YCGL,* the bibliographers of *PMLA,* under the leadership of Professor Harrison T. Meserole, will—according to their own prognosis—be ready and willing to supply all scholars in the field of modern languages and literatures with any manner of bibliography desired. They will do so with the help of those electronic brains, the *IBM* machines, whose memory is so much better than that of any human brain. It is hoped that these cybernetic robots will, in good time, produce that "bibliographie sérieuse" which Marcel Bataillon, René Etiemble and the critics of Baldensperger/Friederich have called for.

U. W.

I. COMPARATIVE, WORLD AND GENERAL LITERATURE

This section corresponds to Book One, Part One of Baldensperger/Friederich (B/F).

II. TRANSLATIONS, TRANSLATORS, CORRESPONDENTS, TRAVELERS, AND OTHER INTERMEDIARIES

This section corresponds to Book One, Part Four of B/F. It consists of two parts, first dealing with general articles on translation and the second with articles devoted to individual translators

III. THEMES, MOTIFS, AND TOPOI

This section corresponds to Book One, Part Six of B/F.

IV. LITERARY GENRES, TYPES, FORMS, AND TECHNIQUES

This section corresponds to Book One, Part Seven of B/F.

V. EPOCHS, CURRENTS, AND MOVEMENTS

This section corresponds to Book Three, Part Two of B/F.

VI. BIBLE; CLASSICAL ANTIQUITY; ARAB INFLUENCES; LARGER GEOGRAPHICAL AND LINGUISTIC UNITS

This section consists of three subdivisions. It roughly corresponds to Book Two, Parts Two to Five, and Book Three, Part Three of B/F.

VII. INDIVIDUAL COUNTRIES

VIII. INDIVIDUAL AUTHORS

See *Yearbook X* (1960) for a general statement concerning the organization of the bibliography. The abbreviations are identical with those used in the annual *PMLA* bibliography. Our thanks to Mrs. Hilda Yoder.

Bibliographical Committee: Kalman Bór (Budapest); Zbigniew Folejewski (British Columbia); P. M. Mitchell (Illinois); Saburo Ota (Tokyo); Victor Terras (Wisconsin); Walter Thys (Ghent); Magdi Wahba (Cairo); Robert Weimann (Berlin).

Note the following abbreviations (see also the abbreviations listed in the preceding volumes of the *Yearbook*):

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See also Rolland (Albania); Emerson, Holberg, (Australia); Brecht, Kobyljans'ka (Austria), Baudelaire, Hoffmann von Fallersleben, Pirandello (Belgium); Goethe, Mistral (Brasil); Blok, Dante, Goethe, Pushkin, Sienkiewicz (Bulgaria); Kipling, Marmier (Canada), Pushkin (Chile); Masters, Petőfi, Pound, Vőrősmarty (China); Dante (Colombia); Brecht, Clemens, Dante, Dostoevsky, Goethe, Gogol, Gorki, Kafka, Korolenko, Pushkin, Rolland, Sienkiewicz, Sládkovič, Strindberg (Czechoslovakia); Bjørnson, Brecht (Denmark); Brecht, Bürger, Camoes, Charles d'Orléans, Chartier, Dante, Darío, Droste-Hülshoff, Du Bartas, Emerson, Estienne, Franko, Galdós, Genlis, George, Giono, Goethe, Ibsen, Irving, Kafka, Lessing, Marot, Melville, Molière, Musset, Petrarch, Petronius, Plautus, Prévost, Rilke, Rolli, Ronsard, Schiller, Schnitzler, de Staël, Stendhal, Suso, Terence, Turgenjew, Virgil (England); Brecht (Finland), Henry Adams, Alberti, Benn, Bergman, Brecht, Buysse, E. Caballero Calderón, Chaucer, Chesterton, Conrad, Dacier, Dante, Döblin, Dostojewski, Dryden, Fares, Faulkner, Frisch, Ganivet, Hearn, Homer, Jean Paul, Joyce, Labecki, *Lazarillo de Tormes,* Lichtenberg, Lillo, Longfellow, Melo, Mickiewicz, Minne, Th. Moore, Neruda, Petrarch, Pushkin, Reymont, Sarpi, Schnitzler, Scott Fitzgerald, Séguier, Shakespeare, Sienkiewicz, Styron. Tennyson, Thoreau, Whitman, Yeats (France); Polonski, Pushkin (Georgia); Aksakov, Andersen-Nexő, Arany, Auden, Avvakum, Bancroft, Baudelaire, Beddoes, Blok, Cervantes, Dante, Diderot, G. Eliot, Emerson, Fet, Fielding, Forster, Gogol, Góngora, Hardy, Howells, Hugo, Ibsen, Isherwood, Joyce, Karadžić, Karamzin, Kasprowicz, Kobyljans'ka, *Lay of Igor,* Li Tai Pe, Njegoš, Oehlenschläger, Olbracht, O'Neill, Pasternak, Pirandello, Proust, Rolland, Shakespeare, Sienkiewicz, Stendhal, Swift, Swinburne, Thoreau, Turgenjew, Tennessee Williams, Wolfe, Žukovsky (Germany); Dante (Greece); Conrad, Huxley, La Rochefoucauld, Melo, Rojas, Rousseau, Southey, Trollope, Vieira (Holland); Anderson-Nexő, Apollinaire, J. Browning, Dante, Hauptmann, Kafka, Karadžić, Leopardi, Petrarch, Pirandello, Pushkin, Rolland, Sienkiewicz, Stendhal, Turgenjew (Hungary); Lagerlöf (Iceland); Eklöf, Herder, Kipling, Novalis, *Reynard the Fox,* Voltaire, Yeats (India); Chaucer, Virgil (Ireland); Brecht, Cervantes, Dante (Israel); Ady, Andersen-Nexő, Apollinaire, Beckett, Bernanos, Bouchard, Brecht, Browning, Calderón, Cervantes, Csokonai, Darío, Delicado, Du Bellay, Enckell, Erasmus, Gide, Gorki, Heinse, Herrera, Johnson, Lawrence, H. Mann, Th. Mann, Milton, Molière, Montaigne, Nerval, Peiresc, Pound, Rabelais, Rolland, Rousseau, George Sand, Shakespeare, Beecher Stowe, Valéry, Zilliacus, Zola (Italy); Burns (Jamaica); Baudelaire, Claudel, Dante, Gide, Goethe, Hawthorne, Hearn, Hemingway, Ibsen, Irving, Omar Khayyám, Kipling, Longfellow, Plomer, Poe, Shaw, Yeats (Japan); Janonis (Latvia); Shakespeare (Lithuania); Emerson (New Zealand); Brecht, Jensen, Joyce (Norway); Tennyson, Voltaire (Persia); Andersen, Babel, Conrad, Dante, Esenin, Heine, Karadžić, Konáč, Krylow, Ostrowski, Paustowski, de Staël, Světlá, Tasso, Tolstoi (Poland); F. Schlegel, Unamuno (Portugal); Gorki, Shakespeare, Sienkiewicz (Rumania); Aleichem, Brecht, Chamisso, Cooper, Cummings, Dabrowska, Dickens, Galsworthy, Gutzkow, Hauptmann, Hemingway, Hesse, Ibsen, Kafka, Lamartine, Lawson, Lutowski, Madách, Th. Mann, Marković, Pfeffel, Pirandello, Schiller, Shakespeare, Sienkiewicz, Stendhal, Tuvim, Voltaire, H. G. Wells, Whitman, Zeromski (Russia); Achterberg, Baudelaire, Brecht, Croce, Gautier, Hemingway, Kazantzakis, Lessing, Merton, Prévost, Pushkin, Rilke, Sannazaro, Stendhal, Whitman (Spain), Bjørnson, Brecht, Cervantes, Dante, Moberg, O'Neill, Shakespeare, Sienkiewicz (Sweden); Shakespeare (Switzerland); Bedny, Isaakjan, Stojanov, Zola (Ukraine); Arnold, Balzac, Baudelaire, Benn, Brecht, Cervantes, Claudel, Conrad, Couperus, Daisne, Dante, Dickens, Droste-Hülshoff, S. M. Franklin, Gerstäcker, Goethe, Hamsun, Herder, Jiménez, Johnson, Kafka, Kipling, Lawrence, Th. Mann, Montaigne, Niemcewicz, Pushkin, Rilke, Sarmiento, Sartre, Schnitzler, Sienkiewicz, Slowacki, S. Smith, Tagore, Toller, Unamuno, Vigny, Zola (U.S.A.); Dante, Deržavin, Hebbel, Horace, Kafka, Kobyljans'ka, Petrarch, Poe, Pushkin, Shevcenko, Štúr, Tolstoi, Turgenjew (Yugoslavia).

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NEWS AND NOTES

COMPARATIVE LITERATURE PROGRAMS IN THE UNITED STATES AND CANADA: SUPPLEMENT

The material listed here continues the survey of comparative literature programs published in *YCGL* 16 (pp. 60-78), 1967. It fills in some lamentable gaps, makes corrections, and adds information about new programs. Of the 12 sets of data below, 6 refer to new programs, including 3 in Canada; 2 correct and update data given previously (Case Western Reserve, SUNY-Binghamton); and 4 missed, for one reason or another, being included in the previous listing (Beloit, Georgia, Occidental, and Yale). Georgia, reported in 1967 as having terminated its program, has now reinstated it. Occidental's program was erroneously reported as having ceased to function; it actually has merely ceased admitting new students at the Ph.D. level, and is continuing its M.A. and B.A. curricula.

One program previously listed, at Michigan State University, has unfortunately had to be discontinued.

Statistics previously given must accordingly be revised. Including the programs scheduled to be activated in the fall of 1968, some of which were described in *YCGL* 16, there are now 63 degree granting programs. Forty-two of these offer a Ph.D., 45 an M.A., and 32 a B.A. Twenty-two programs offer all three degrees, 18 the two graduate degrees, and 7 the M.A. and B.A. One offers a Ph.D.—B.A. combination. Fifteen programs offer just one degree: 6 at the Ph.D. level, 3 at the M.A., and 6 at the B.A.

During the period covered (2/63-2/67), 159 Ph.D.'s, 324 M.A.'s, and 434 B.A.'s were granted, for an average, respectively, of about 40, 81, and 109 degrees each of the four years.

KEY

Name of school

1—CL Program Chairman
2—Degrees offered
3—Number of majors enrolled
4—Number of degrees granted, 2/63-2/67
5—Administration of program
6—Areas of Strength
7—Foreign language requirements
8—Ph.D. dissertations completed since listing in *YCGL* 12
9—Ph.D. dissertations now in progress

University of Alberta, Edmonton

1—Milan V. Dimić
2—M.A., Ph.D.
3—5 M.A., 1 Ph.D.
4—1 M.A.
5—Interdepartmental committee
6—19th and 20th century Eur. and Am. lit.; Medieval and Renaissance; folklore
7—Grad.: M.A.—1 FL (competent knowledge)
  Ph.D.—2 FLs (competent knowledge / competent reading knowledge)
9—Susan Klatte, "The Artistic Fairytale (*Kunstmärchen*) in German Romanticism and Hans Christian Andersen"

Beloit College

1—Lee Alexander
2—B.A.
3—17 B.A.
4—9 B.A.
5—Comparative Literature Department
6—Genre; teaching
7—Undergrad.: 2 FLs (3 lit. courses beyond intermed. / reading prof.)

University of British Columbia

1—Z. Folejewski, Executive Secretary
2—M.A.
3—10 M.A.
5—Interdepartmental committee
6—Modern literature; myth; genres; Slavic-Western literary relations
7—Grad.: M.A.—2 FLs (fluency / adequate reading knowledge)

California State College—Long Beach

1—Peter Carr
2—B.A.
3—75 B.A.
5—Comparative Literature Department
6—Folklore and mythology
7—Undergrad.: 1 FL (4 yrs.—12 up. div. units) Concentration in 2nd FL encouraged

Case Western Reserve University

1—Peter Salm, Director
2—M.A., Ph.D.
5—Interdepartmental Committee
6—Literary theory; theory and practice of translation; periods
7—Grad.: M.A.—1 FL (complete fluency)
  Ph.D.—2 FLs (complete fluency / same)
  Lang. Spec.—Fr., Ger.; Lat. desirable; other FLs may be substituted if relevant

University of Georgia

1—Calvin S. Brown
2—B.A., M.A., Ph.D.
3—4 M.A., 3 Ph.D.
4—8 M.A., 3 Ph.D.
5—Comparative Literature Department
6—Literature and the other arts; modern literature (since 1850); Ren. drama
7—Undergrad.: Not yet determined
  Grad.: M.A.—2 FLs (grad. ability / usable reading knowledge)
  Ph.D.—3 FLs (grad. ability / same / 2-3 yrs. study)
  Lang. Spec.—For Ph.D., a classical lang.
8—Lucretia B. P. Morgan, "Byron's Influence in Villiers de l'Isle-Adam"
  George Niketas, "The *Axion Esti* of Odysseus Elytis, Translated, Annotated, and with an Introduction"
  William L. Easterling, "C. J. Cela, *Mrs. Caldwell habla con su hijo*: A Translation and Critical Commentary"
9—Lisa E. Davis, "Valle-Inclán and D'Annunzio: A Study in Literary Relationship"
  Elizabeth Hodges, "The Modernized Biblical Story in Zola and Faulkner"

University of Kentucky

1—Robert O. Evans
2—B.A., Ph.D.
3—3 Ph.D.
5—English Department
6—English and Romance Langs.; medieval, Ren., 19th cent., 20th cent.
7—Undergrad.: 2 FLs (4 yrs. / 2 yrs.)
  Grad.: Ph.D.—3 FLs (fluency / fluency / adv. level)

State University of New York at Binghamton

1—Seymour M. Pitcher, Director
2—M.A., Ph.D.
3—3 M.A., 5 Ph.D.
5—Interdepartmental Committee in Comparative Literature
6—Medieval literature; Renaissance studies; literary theory and criticism
7—Grad.: M.A.—2 literatures (16-20 hrs. ea.)
  (if Eng. Lit. is offered, then also a reading knowledge of 2nd FL)
  Ph.D.—3 literatures (32 hrs. / 12 hrs. / adv. undergrad.)
  (if Eng. Lit. is offered, then also a reading knowledge of 3rd FL)
  Lang. Spec.—for Ph.D., a classical lang.

Occidental College

1—Lewis Owen
2—B.A., M.A., Ph.D. (no new students admitted to Ph.D. program)
3—37 B.A., 4 M.A., 9 Ph.D.
4—48 B.A., 19 M.A., 9 Ph.D.
5—Department of English and Comparative Literature
6—Genre; continental; modern

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  Ph.D.—2 FLs (unusual proficiency / proficiency)
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  Nancy Carlock, "Utopian Concepts in 19th Century Fiction"
  John Durham, "D. H. Lawrence and 'Existential Psychology' "
  James Ferguson, "The Structure of *A La Récherche du Temps Perdu*"
  Joseph Meeker, "Thomas Mann: The Art of Erudition"
  Lois Monk, "Comic Strategy and the Void"
  David Murdoch, "The Comic Art of Dostoevsky"
  Daniel Ort, "Dramatic Symbolism in D. H. Lawrence"
  Virginia Randall, "The Archetypal Descent in Narrative Pattern"
9—Audra Adelberger, "Point of View in Thomas Mann"
  Philip Allen, "Structure in Kazantzakis"
  Robert Eisner, "Structure in Middle-French Romance"
  Russell Wood, "The Masque of E. M. Forster"

University of Rochester

1—Bernard N. Schilling
2—B.A., M.A., Ph.D.
3—4 B.A., 2 Ph.D.
5—Department of Foreign and Comparative Literature
6—French-English literary and cultural relations; Medieval
7—Undergrad.: 1 FL
  Grad.: varies
Special remarks: "No formally stated set of requirements but . . . a program for each separate candidate according to his needs and equipment. . . . At the undergraduate level we have only an honors program in Comparative Literature."

University of Sherbrooke, P. Q., Canada

1—Ronald Sutherland
2—B.A., M.A.
3—25 B.A., 15 M.A.
5—Department of English, along with French Department
6—Canadian literature, English and French
7—Grad.: M.A.—2 langs. (students must know and use both English and French)

Yale University

1—René Wellek
2—Ph.D.
3—30 Ph.D.
4—16 Ph.D.
5—Department of Comparative Literature
6—Literary theory; history of criticism; periods
7—Grad.: Ph.D.—3 FLs (adv. knowledge of Fr., Ger. / reading knowledge of Lat.)
8—John Kenneth Simon, "The Glance of the Idiot: A Thematic Study of Faulkner and Modern French Fiction"
  Edward J. Ahearn, "The Childlike Mind: Nature and Art in the Poetry of Wordsworth and Rimbaud"
  Stuart Miller, "A Genre Definition of the Picaresque Novel"
  Frederick Garber, "The Sense of Hierarchy: A Study of Wordsworth and Hölderlin"
  William Hunt: "Forms of Glory: Tense and Structure in Virgil's *Aeneid*"
  Stephen G. Nichols, Jr. "Rhetorical Design and Creation in the *Chansons de Geste*"
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Leland H. Chambers

Starting with the next *Yearbook* (18, 1969) we shall be glad to print *Letters to the Editor* commenting on the contents of this or previous issues. Write concisely and submit before April 1, 1969. Please avoid abuse. We do not contemplate asking the author of the essay or communication commented on to reply except in unusual cases. He has had his say, now let the reader have his. However, nothing prevents the author from commenting on the letter from the reader in the following issue.

Letters containing judicious praise will be as welcome as critical observations. The editors intend this to be a small contribution toward getting more dialogue into the prevailing monologue of published scholarship. We have been told that *Letters to the Editor* is the best section in some newspapers. We do not, however, hope that this will be the case in the *Yearbook*. We just want it to be good.

The last *Yearbook* (pp. 183-184) reported on the birth of no less than four new journals (*Comparative Drama, Modern International Drama, Novel, Genre*) and one refurbished journal (*Renaissance Quarterly*) in our field. It is a pleasure to report that these periodicals have now "got going." Thus the first issue of *Genre* (January 1968) has come out, devoted mainly to satire; the second one features the papers given at the last MLA Forum by Germaine Brée, Eliseo Vivas, and Sheldon Sacks as well as the discussion of these papers by Ulrich Weisstein, E. D. Hirsch, and Ian Watt. A book review section is being started. The third issue will present a symposium of views on E. D. Hirsch's *Validity in Interpretation*. Readers are invited to send in suggestions for symposium topics and significant comments on articles published in *Genre*. We particularly commend this attempt at sound participatory democracy in scholarship, an attempt "to make *Genre* a medium for discussion rather than simply an outlet for articles." Appropriately, an issue devoted to the dialogue is planned for next year.

Novel has gotten off to a spectacular start. The first issue featured articles by Leslie Fiedler, Julian Moynahan, Carlos Baker, Bruce Morrissette, Samuel Hynes, Malcolm Bradbury, and Robert Alter, but first issues are often of a showpiece kind. The second and third issues, however, bear out the promise of the first one, with essays by Wayne Booth, Albert Sonnenfeld, Frederick Turner, Bernard Paris, Richard Eastman, David Lodge (Winter 1968), Ian Watt, Richard Foster, Frank Kermode, J. P. Stern, Robert Evans and Michael Steig, and John Killham (Spring 1968). Here, too, we note with satisfaction encouragement toward scholarly dialogue in a *Critical Exchange* (to which, however, no actual contributions have been made in the first three issues), as well as the fact that contributors of essays and reviews are remunerated.

In the meantime, *Mundus Artium* has been launched at Ohio University (December 1967). It is a "Journal for International Literature and the Arts" which will feature foreign contemporary poets in bilingual form, American poets, and creative essays on literature and the comparative arts, with a strong emphasis on the "right now." The first issue contains poetry by Homero Aridjis, Yves Bonnefoy, Michael Bullock, Richard Eberhart, Hans Magus Enzensberger, Günter Grass, Michael Hamburger, Karl Krolow, Denise Levertov, Pablo Neruda, and Giuseppe Ungaretti; fiction by Ilse Aichinger and Johannes Bobrowski; and articles by Ben Belitt, Michael Benamou, Walter Höllerer, and Morse Peckham. Subscriptions (three dollars per year, five dollars for two years) may be addressed to English Department, Ellis Hall, Box 101, Ohio University, Athens, Ohio, 45701.

The fifth congress of the International Comparative Literature Association was held in Belgrade August 30 to September 5, 1967. Three general topics were on the agenda: (1) literary movements considered as international phenomena, (2) spoken literature and written literature, and (3) Slavonic literatures as interpreted in other literatures. In addition to the plenary sessions in which longer papers were given and discussed, there were smaller group meetings for shorter communications directed toward one or another of the general topics. A published report is expected, in due time, to make theses discussions available.

The meeting in Belgrade was especially important for bringing together so many students of comparative literature from the countries of Eastern Europe, as well as those from Western Europe and North America. The meetings become more and more truly international. More than a hundred persons attended from North America—a great

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containing biographical sketches of outstanding comparatists, reviews of professional books and recent translations, annual bibliographies of Comparative Literature, basically important articles on the scope and methodology of Comparative Literature in America (by René Wellek, Henri Peyre, Calvin Brown, David Malone, Harry Levin, Werner Friederich, G. L. Anderson, Horst Frenz, Haskell Block, Stith Thompson, H. Remak, et al.), France (J. M. Carré, Charles Dédéyan, R. Escarpit, et al.), Russia (Gleb Struve), India (B. Bose), Japan (K. Hayashi, S. Ota), Poland, Holland, Rumania, etc., and descriptive listings of the various Comparative Literature curricula in the United States.

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change from the sparse representations at such meetings a generation ago. A rough tabulation of the attendance and participation from various countries may give some indication of the status of comparative literature studies at present. (This is not always a safe conclusion; in spite of the number of able comparatists in South America and Mexico, unfortunately none were present.)

With the understanding that the usefulness of such a roll is limited and only approximately correct, here are listed (1) the number active (with offices or papers), and (2) others.

Algeria 1,0; Austria 0,1; Australia 2,1; Belgium 7,3; Bulgaria 5,10; Canada 12,8; Czechoslovakia 10,12; Denmark 2,4; East Germany 11,17; England 3,9; France 16,36; Greece 3,3; Holland 5,6; Hungary 18,21; Ireland 1,0; Italy 4,2; Japan 4,3; New Zealand 0,1; Pakistan 1,1; Philippines 1,0; Poland 7,5; Portugal 0,3; Rumania 7,1; Scotland 0,2; Spain 1,1; Switzerland 4,3; Turkey 1,0; United States 50,88; USSR 10,4; West Germany 8,21; Yugoslavia 15,103.

Most of the meetings were held in the Faculty of Philosophy of the University of Belgrade, but for one very pleasant session the whole congress was taken to Novi Sad on the Danube. There, in addition to the main business of the congress, a reception and dinner were given at the picturesque Petrovaradin Fortress.

Socially the congress was delightful. The evenings were nearly all filled with receptions, parties, dinners, dance programs and concerts. Several excursions were taken by many members to interesting places in Yugoslavia, and special entertainment was provided for the ladies.

All in all the congress afforded an excellent opportunity for exploring the three important subjects under consideration (and of course many other topics suggested by these).

Stith Thompson

1967 saw the birth of *Colloquia Germanica,* an international journal for the scholarly study of Germanic language and literature, edited by Paul Stapf, Penrith Goff and Bernd Kratz, of the University of Kentucky. It expressly welcomes studies in international literary relations and articles written in French and German as well as English. Its advisory committee is international and distinguished. It publishes three issues a year; the first issue concentrated on the Baroque and Mannerism, and the first issue of 1968 will be devoted to Romanticism. A. Francke in Berne is the publisher, and yearly subscription is DM 40.

The eminent folklorist Stith Thompson, himself one of the principal speakers at the Belgrade Congress, has given a factual report of this momentous occasion. Perhaps some more impressionistic and subjective remarks here might complete the picture. Even in that respect, the astute observations made by Professor Wolfgang B. Fleischmann (in *PMLA,* March 1968, p. 168), have pre-empted much that we might have said. Professor Fleischmann certainly hit the nail on the head in contrasting the high quality of the papers delivered by American scholars to the "sometimes downright sloppy modes of communication among us—before and during Belgrade." We do not quite go along with him, however, in deploring "a loss of American influence in the power structure of the International Comparative Literature Association" evidenced in the reduction of current American seats on the twelve-man executive committee from two to one and in the addition of "a large number of Iron Curtain representatives" to the Coordinating Committee of the "History of European Literature" project.

Comparative literature scholars united in wishing to transcend national boundaries in the study of literature should guard against transferring power politics concepts into the interpretation of events within their association. It is not impossible, of course, that national and ideological considerations could and do infringe on theory and practice of comparative literature, and certain illustrations of this truism could be found in papers and discussion on either side of the fence (nowadays a more accurate simile than an iron curtain) in Belgrade. But, no matter how well the comparatists of socialist countries might or might not have been organized compared to the casual Americans—and with one exception I found very little evidence for this—it is simply not true that the nominations to the executive committee and to the coordinating committee had anything to do with a "tight ideological organization" on the other (political) side of the fence. Since the writer of this column was directly involved in both operations and is an American, his testimony should help lay this disquietude to rest once and for all.

In the first place, let us not play the game of national quotas in scholarly organizations so long as there is no deliberate attempt to discriminate against a nation, or unless there is, for a prolonged period, an under-representation of a group of scholars, national or ideological, for other reasons (oversight etc.). The quality and aptitude for a

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specific kind of service of the individual scholar must remain the uppermost, if not the only criterion in a scholarly association. There was no pressure whatsoever on one of the two American members of the executive committee to withdraw, no pressure whatsoever to bring in "Iron Curtain" representatives instead. Rather, the executive committee, limited by the constitution to twelve members, had to wrestle with the problem of recognizing the welcome increase of congress and ICLA participation from the eastern countries, a phenomenon all western scholars have been hoping for for more than two decades. If one wants to count eastern and western noses, there are still seven westerners to four easterners plus one neutral (Indian) on the executive committee. Among the other officers of the ICLA, there are five more American professors (Friederich, Wellek, Beall, Pike, and Giamatti) who may, I dare say, be relied on not to be shrinking violets when it comes to asserting an "American viewpoint" in matters of the organization. Even if there happened to be no Americans in the official ICLA "power structure" at a particular moment, I for one would not be worried at all, since I happen to think that the American contribution to comparative literature scholarship has been and continues to be of such self-evident importance that no comparatist anywhere would seriously think of denying it its legitimate place. And scholarship is a much more substantial factor than representation on committees.

As to the coordinating committee, no "large number of Iron Curtain representatives were added at the Congress" for the simple reason that no coordinating committee existed before the Congress, nor any equivalent thereof. Most of the organizational work had, in fact, been carried on by the Hungarian Academy of Sciences, and with exemplary objectivity. When the Committee was nominated and duly elected in Belgrade, Americans had the lion's share of places on it (three—one third of the western total of nine), followed by two Frenchmen, 1 Dane, 1 Dutchman, 1 Englishman, and 1 West German, while the eastern contingent amounted to six (1 Russian, 1 Yugoslav, 1 Romanian, 1 Pole, 1 Hungarian, 1 East German). To me such statistics are not very meaningful, and I am sure the presence of three Americans on this committee simply recognizes the amount and caliber of comparative literature scholarship done in this country as well as specific individuals, as do the other nominations.

The obvious sensitivity of Americans to such delicate "political" matters at the Belgrade conference and even thereafter is perhaps more revealing of the psychological disposition of Americans at that time than of the psychological disposition of their eastern colleagues who, with some obvious exceptions, far from exhibiting the mentality of "a closely coordinated collective," seemed rather relaxed and even casual. (This is not to gainsay that they operate within an ideological framework that is different and more exacting than ours). It is my conjecture that the unfortunate experiences which some Americans had had in another scholarly organization shortly before the Belgrade meeting as well as the foreign policy of General de Gaulle fed this sensitivity more than any particular event within the ICLA—more even than ideological differences. Nevertheless, I feel considerable sympathy with a general American desire to overhaul the organizational structure of the ICLA in general, and of the business meetings at our congresses in particular. Nor do I deny that a certain scholarly alienation has developed between American and European approaches to literary scholarship. *This* tension, I am certain, will turn out to be fruitful in the long run.

No personal account of this Congress would be fair without paying high tribute to the splendid hospitality of our Yugoslav hosts and to the sense of wonderful glowing satisfaction we all felt in the free, frank and cordial exchange of ideas and sentiments with many scholars who had never before come to our meetings along with many others whom we delight in meeting triennially. *H.R.*

We have previously noted that comparatists nurture their own brand of provincialism, even within their western proclivity. French, German, and English literature seem to circumscribe our natural bailiwick. Some of the "minor" (not in value but in strategic importance) western literatures get shortchanged. Hence we are pleased to record such symposia as the one held at the University of Maryland from April 29 to May 1, 1968 on Modern Greek Literature. It featured the following lectures: Basil Laourdas (Director, Institute of Balkan Studies), "Modern Trends in Tradition-Bound Environment: Contemporary Greek Literature;" A. Owen Aldridge (Illinois), "Kazantzakis and the Modern Spirit;" Kimon Friar, "The Spiritual Odyssey of Nikos Kazantzakis;" C. A. Trypanis (U. of Chicago), "The Poetry of Angelos Sikelianos;" Basil Christidis (Dumbarton Oaks), "C. P. Cavafy: The Poet of Greek Diaspora;" John P. Anton (SUNY at Buffalo), "Mythology and Modernity in Cavafy;" Edmund Keeley (Princeton), "George Seferis and the 'Mythological Method';" and Benjamin Jackson (Department of State), "Modern Greek Literature: A Quest for Identity."

Next November at the University of Toronto the fourth conference on Editorial Problems will be held, with the general concern this year being the problems arising between the author and the publishing house. Wm. J. Howard (St. Michael's College, Toronto 5, Ontario), is in charge of arrangements.

The papers to be delivered on November 8 and 9 will be: Vittorio Sereni, "The Author as Publisher;" Philip Kolb, "Proust and his Editors;" A. W. Litz, "Maxwell Perkins as Creative Editor;" Francis Halpenny, "University Presses: Editing Large Projects;" and George Parker, "Canadian Publisher and the Canadian Author in the Twentieth Century."

The papers will eventually be printed in a volume similar to those of the first three conferences. All interested scholars are welcome, but attendance must be limited to about a hundred. If you would like to attend, write to Wm. J. Howard, 50 St. Joseph Street, Toronto 5, Ontario, Canada.

The following announcement will be of particular interest to *Yearbook* readers on account of the international vogue of Poe.

"The Department of English of Washington State University announces the publication of a *Poe Newsletter* for the academic year 1967-68. Tentatively, two issues a year are planned, but if contributions and general scholarly interest warrant, the number of issues may be increased the following year.

Short essays and notes on any aspect of Poe the man and the writer are herewith solicited. Bibliographical studies, source and influence studies, and short essays and notes on Poe in the context of international Romanticism are especially desired. The newsletter format is an indication of limited space. Therefore, works of pure explication, though valued and welcome, can be included only when brief. Critical studies of Poe's minor writings, especially of his humor and satire, will, however, be read with particular interest. General news about

Poe and dark Romanticism is also desired. Please send announcements of papers to be read, of coloquiums, symposiums, celebrations. Especially helpful would be bibliographical information on fugitive pieces on Poe in books and little magazines, and in general on the Gothic and the grotesque, and on Romantic philosophy, psychology, and literary theory insofar as these matters are relevant to Poe.

Every effort will be made to make the *Poe Newsletter* attractive. It will be printed on good paper, with clear readable type, and with justified righthand margins. Although the newsletter will eventually have to become self-supporting on the basis of subscriptions, the first issues will be distributed free to scholars and libraries upon request.

Address manuscripts and requests for copies to: Editor, *Poe Newsletter*, Department of English, Washington State University, Pullman, Washington 99163. Manuscripts must be written in English. MLA style and return postage, please."

Student demand for "participatory democracy" in departmental affairs is bound to hit comparative literature departments and programs—sooner rather than later. Our experience at Indiana University during the past academic year might be instructive to readers.

We have a student advisory committee consisting of four graduate and two undergraduate students. The members are nominated and elected by students alone. They regularly meet with the various committees of the comparative literature program and also come to the general meetings. The student advisory committee sees as its functions the role of liaison between students and faculty, the passing on to students of information regarding faculty thinking and possible changes in the program, and the planning of social activities for majors. The committee is also working on an orientation guidebook for undergraduate and graduate students.

A questionnaire devised by the committee and distributed to the graduate students resulted in the following findings: graduate students desire clarification of degree requirements, a greater balance in the type of courses offered, a clarification of the ways in which the language requirement may be satisfied, an increase in course offerings, more detailed information on the setting up of preliminary examinations and on the procedure for job applications. The committee suggested that an orientation meeting at the beginning of the first semester might satisfy a number of these *desiderata.* Undergraduate students had similar wishes; in addition, they desired more help in planning the kind of undergraduate course program that would prepare them best for graduate work in comparative literature.

We are more than pleased with the help we have received from this committee.

Speaking of student participation, more than one ACLA "congressiste" deplored the almost complete absence of graduate students (other than those from the host institution) from our triennial meeting. Not only should each of us make a determined effort to bring along some of our graduate students (and why not some undergraduate majors, too?) to the next meeting at Yale and secure college or university means to defray part or all of their travel expense, but how about a symposium of graduate students to tell us what they think is right and wrong with comparative literature programs and maybe even with our scholarship?

Comparative Literature Studies has moved to the University of Illinois along with its editor, A. Owen Aldridge. In a forthright announcement introducing the first issue of the journal published in its new midwestern location, the editor promises not only to continue devoting, now and then, an issue to a single theme, but encourages dialogue and contributions that are not only scholarly but make good reading. He ventures the brave assertion that "the most important of all literary relationships is that between literature and life," by which he means, we trust, a somewhat more representative and typical sampling of life than what some artists and critics understand by and know of this term.

For one who lives in weatherless Southern California, the visit to Bloomington for the meeting of the American Comparative Literature Association on April 19 and 20, 1968, proved a nostalgically invigorating experience. Spring really happens in places like Indiana. Redbud trees in bloom are strangely vivid and enspiriting against the green haze of a springtime forest—at least to a Southern Californian who has almost forgotten that there are spring and green and weather and even trees. The sense of nostalgia and quickening which came with the drive through this springtime countryside from the Indianapolis Airport to Bloomington remained throughout the professional meeting itself.

There is both nostalgia and excitement in seeing old friends and acquaintances. But at most national professional meetings—especially of the MLA—there are too many of them and they are too lost in the crowded hotel lobbies and exhibitors' rooms. The Bloomington meeting of the ACLA was precisely the right size. One could spend a little time chatting with everyone he knew, but there were still enough people that he could escape to someone else when the conversation became too long stalled on exchanges of "What happened to so-and-so?" There were enough participants to make a small auditorium appropriately filled, but there were probably too many for the peace of mind of the heroically hospitable Mrs. Horst Frenz, who invited all of them to her home on a rainy Friday evening for an informal reception.

The reception followed Harry Levin's Presidential Address on "Comparing the Literature," which itself was fully as stimulating and witty as Mr. Levin's lectures usually are, but which evoked —or apparently intended to evoke—a nostalgia for one's study as opposed to the national conference. Mr. Levin traced the history of Comparative Literature with many a sigh, suggesting that conferring, convening, and conversing about Comparative Literature were not much of a substitute for comparing the literature itself. And yet the literature did get compared at the Conference: the very first session may have had as its focus a single poem of Sappho, but neither the panelists nor the audience could talk very long about Sappho's little poem without bringing in other literatures, from ancient Hebraic and Arabic poetry to the contemporary. Mr. Levin's plea was not really apt for the initial symposium.

The afternoon panel discussions of such matters as bibliographical problems, journals, curricula, and literary history were another matter. Not much literature got compared in them. Alain Renoir described the discussion of curricula which I attended—which I even helped perpetuate—as a sort of psychedelic happening, and that's about as good an account of the afternoon as one can come up with. The smoke from tobacco and conflicting biases made one nostalgic for the mere smog of Los Angeles. Judging from the reports on the panel discussions which were given on the second morning of the Conference, we do, after all, have a lot to do in addition to comparing the literature if we are to become an academic "discipline" and a viable professional force in American education. These reports were followed by another symposium—on "Impressionism"—which demonstrated again what a happily unsystematic profession ours is, in which everyone can disagree with everyone else, and yet everyone can be right.

Even M. Asselineau's luncheon address on "The Impact of French Literature in America" evoked a kind of nostalgia, particularly in contrast to Richard Ellmann's lecture on Wilde's *Salome* later in the afternoon. M. Asselineau's recital of French "influences" on American culture suggested the scholarship of another era, while the members of the ACLA were interested in comparing the literature, or at least in propagating in American education a newer gospel of Comparative Literature.

It may have been that sense of spring in the Indiana countryside. It may have been the fresh enthusiasm of the pretty young Chairman of the Reception Committee, Judy Sorensen, or perhaps the nicely varied program, or simply the fact that the ACLA Conference had precisely the right critical mass to provide both stimulation and a sense of fraternity. Anyway, it was fun.

David H. Malone

The Southeastern Institute of Medieval and Renaissance Studies announces its Fifth Session to be held at the University of North Carolina July 17-August 22, 1969. The six seminars on Medieval and Renaissance topics will be conducted by Professors Giles Constable, Norman E. Eliason, H. W. Janson, Aldo Scaglione, Lynn White, Jr., and George Williams.

Thirty-six fellowships are available. For information concerning fellowships and applications, address inquiries to the Southeastern Institute of Medieval and Renaissance Studies, 215 Saunders Hall, University of North Carolina, Chapel Hill, North Carolina 27514. Applications due November 1, 1968.

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